This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

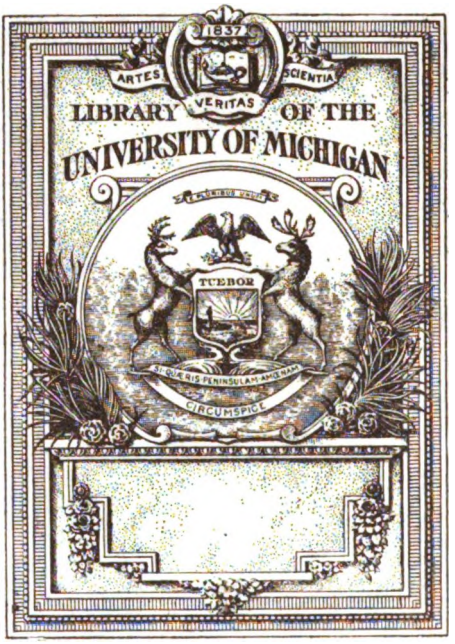
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

The Museum journal

University of Pennsylvania. University Museum

Digitized by Google



Digitized by Google

AM
101
.P44

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOLUME V

PHILADELPHIA
PUBLISHED BY
THE UNIVERSITY MUSEUM

1914

Digitized by Google

Digitized by Google

INDEX

PAGE

Amphora, A Red-figured, Signed by the Potter Meno 31
Bequest, Form of ..... cover
Bishop, C. W. 135, 140, 205, 212
Bits from Corneto, A Pair of 213
Blade, A Bronze, from the Dictaean Cave, Crete 169
Chinese Ceramics 15
Chinese Heads, Two Sculptured 136
Chinese Sceptre, An Imperial 24
Fresco Representing a Hunt, from the Later Palace at Tiryns 231
Getz, John 24
Gordon, G. B. 4, 9, 14, 23, 57, 188
Greek and Italian Vases in the Museum, Some 218
Hall, Edith H. 30, 37, 42, 54, 116, 121, 124, 168, 172, 217, 230, 235
Langdon, Stephen 144
Lo-han, A Pottery Statue of a 129
Marbles, Two, from Lake Nemi 118
Masamune Blade, A 206
Membership Rules ..... cover
Mitchell, Dr. S. Weir 1
Mycenaean and Minoan Art, Examples of 145
Neo-Attic Relief, A, and a Roman Portrait Head 26
New Exhibits, Some 6
Officers ..... cover
Publications ..... cover
Roman Portrait Head, A 122
Scott, Alexander 61, 69
Scott Collection, The Alexander 55
Sphinx, A Granite, from Memphis 49
Stamnos, A Red-figured, of the Periklean Period 38
Statuette, A Colored Marble 116
Sumerian Document, A New 141
Tibet, Some Art Objects from 10
Tibetan Sacred Art 189
Year at the Museum, The 177
Notes:
- Accessions 46, 47, 125, 174, 236, 238, 239
- American Association for the Advancement of Science, Reception for Members and Meetings Held in Museum 239
- Barton, Prof. G. A., Work on Babylonian Publications 176
- Beasley, J. D., of Oxford, Visit to Museum 175
- Belfield, T. Broom, Elected Manager of Museum 43
- Bequest to Museum from Dr. Louis A. Duhring 237
- Bishop, C. W., Appointed Assistant Curator of Section of General Ethnology 128
- Breton, Miss Adela, Studying Central American MSS. 239
- Building, Work on Addition to 48, 176, 239
- Burkitt, Robert, Report from 46
- Chinese Expedition 267
- Colton, S. W., Jr., Elected Manager of Museum 43
- duPont, Pierre S., Elected Manager of Museum 43

Digitized by Google

PAGE
Egyptian Expedition ... 237
Exchange with Mr. Henri Martin ... 47
Exchange with Metropolitan Museum ... 47
Exchange with National Museum, Athens ... 175
Exhibition of Baskets in Private Collections of Mrs. Richard Waln Meirs and Mr. John W. Brock ... 45
Exhibition of Chinese and Tibetan Collections ... 176
Exhibition of Mycenaean and Cretan Reproductions ... 175
Fisher, Clarence S., Appointed Curator of Egyptian Section ... 128
Hall's, Dr., Report on Excavations at Vrokastro published ... 47
Harrington, M. R., Work among the Ponca and Delaware Indians of Oklahoma ... 128, 237
Heye, George G., Additions to Collection ... 45, 46, 239
Lecture Course ... 43, 174, 240
Melville H. P. C., Visit to Museum ... 127
Museums Devoted to Study of Art of the Far East ... 173
New Members ... 128, 176
Publications Issued ... 175, 238
Siberia, Expedition to ... 126, 174, 237
South American Expedition, Reports from ... 43, 126, 127, 174, 236
Ungnad, Prof. Arthur, Work on Babylonian Publication ... 48, 176
Visitors to Museum ... 48, 176

Digitized by Google

V. 4,?

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. V PHILADELPHIA, MARCH, 1914 No. 1

DR. S. WEIR MITCHELL

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER

CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES

CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — JACOB S. DISSTON

T. BROOM BELFIELD — PIERRE S. du PONT

HENRY H. BONNELL — NORTON DOWNS, M.D.

E. W. CLARK, Jr. — GEORGE L. HARRISON, Jr.

S. W. COLTON, Jr. — GEORGE G. HEYE

JOHN W. CONVERSE — B. FRANKLIN PEPPER

ECKLEY B. COXE, Jr., F. R. A. I. — JOHN WANAMAKER

TALCOTT WILLIAMS, LL.D.

Executive Officers

Director, G. B. GORDON, Sc.D.

Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000

FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100

SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25

ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum, and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. V PHILADELPHIA, MARCH, 1914 No. 1

DR. S. WEIR MITCHELL

MANY days have passed since the world heard of Dr. S. Weir Mitchell's death. From all quarters have come the tribute due to his genius and the praise which his rare personality called forth from all sorts and conditions of men. Yet, although so much has now been said in honor of the man and of his memory, it is fitting that we take this, our first opportunity, to make some record of his relations with the Museum and to express the affection and esteem in which he was held.

Dr. Mitchell was a member of the Board of Managers of the University Museum from the year 1909 until the time of his death on the 4th of January, 1914.

Such an association between a great man of letters and a public institution is rare and when, as in the case recorded here, that association carries with it the close and active interest of one whose personal endowments were of an altogether superior order, his loss is in an unusual degree a calamity.

Among the little group of citizens who have made the Museum's cause peculiarly their own, Dr. Mitchell worked harmoniously and gave unsparingly of his time and of his great parts. It was seldom that he failed to attend a meeting, for the sense of duty was strong in him and his loyalty was a passion. His long and intimate acquaintance with the men and methods of science, combined with his great humanity, gave him a clear insight into the purposes of the Museum and lent weight to his suggestions, many of which have proved of great value in the constructive work upon which we are engaged.

Apart from these official visits when the Board met here, it was his habit to frequent the Museum and to keep in close touch

Digitized by Google

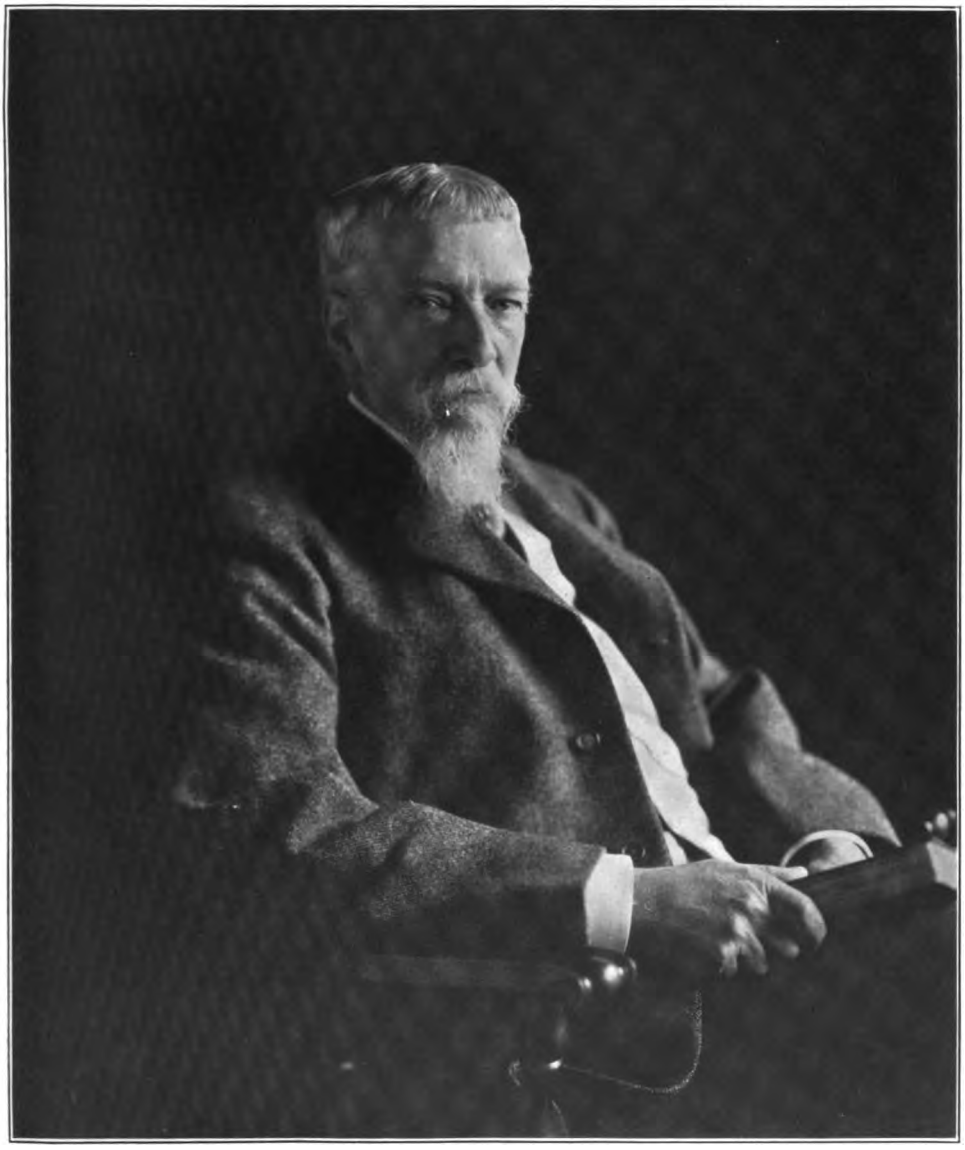
with its progress. Occasionally he would be accompanied by some distinguished guest for whose benefit the visit was made, but it is for those occasions when he came by himself to pass a half hour in pleasant conversation that he will be best remembered. The Museum had become one of his favorite haunts, a circumstance which gave rare satisfaction to those entrusted with the conduct of its work, for they ever found in this association an influence that was as helpful as it was agreeable. On his part, he found in the activities of the Museum and in the collections that were always coming in, a ready significance. Quick to recognize whatever was appropriate and applicable to his own life and labors, he hardly ever failed to take away with him something which he could identify with his varied interests and especially with his literary pursuits. His versatile mind thus caught many suggestions which became part of its rich endowment and sometimes found permanent expression in his writings. His later works bear witness in more than one instance how faithfully his literary genius reflected these observations and recorded his impressions.

His distinguished figure and kind gray eyes had grown so agreeably familiar that his appearance was always a gratifying sight, for he had a pleasant smile and a word of greeting for everyone.

Sometimes on these visits he was accompanied by a little granddaughter and those who saw him then may well like this recollection of him best, for there was a rare charm in that picture of the venerable old man, with tender affection explaining to the child, from the abundance of his knowledge, the objects that appealed especially to her.

Another recollection that will not be forgotten is that associated with his frequent Sunday visits. On these days between the hours of two and six, the Museum is generally filled with people who have no opportunity of enjoying the collections at any other time. The extraordinary helpfulness of the man to his fellow men on these occasions deserves to be recorded. As he walked through the halls in his customary suit of quiet gray, he himself became, quite unconsciously, a center of attraction for the crowd who, not knowing who he was, yet seemed always to recognize something of *what* he was. It was his custom at these times to speak politely to such visitors as might have chanced to attract his attention. He was quite likely to pick out for these little conversations people of the humbler ranks and especially the children. The persons thus

Digitized by Google



Dr. S. Weir Mitchell.

Digitized by Google

addressed, invariably found themselves in an agreeable way, engaging the friendly interest of a total stranger. Many times, after the brief conversation was ended, some poor man or woman, still under the charm of his presence and the spell of his rich, strong voice, would watch the retreating figure as long as he remained in sight and then seek some one in order to ask his name. It is not difficult to imagine that these visitors went away feeling happier and better for the encounter.

One of Dr. Mitchell's particular interests, a movement which he inaugurated and into which he infused something of his own character, was the co-operation between the Museum and the public schools of Philadelphia. The plan has already brought thousands of school children with their teachers repeatedly to the Museum to see the collections and to have these explained to them in a simple and agreeable way. This educational work has grown and is destined in the future to grow to still larger proportions.

It was at the end of his long life that the Museum came thus into close relations with Dr. Mitchell and had the advantage of his precious personality. During these last years his helpfulness was not diminished and his hold on men's minds was not relaxed. More and more as he grew towards the day of parting, his serene bearing and unshadowed spirit quickened our courage and strengthened our faith.

The following resolution, passed by the Board of Managers, expresses the esteem in which he was held by his colleagues.

G. B. G.

RESOLUTION ON THE DEATH OF DR. MITCHELL ADOPTED BY THE BOARD OF MANAGERS ON JANUARY 16, 1914.

"It is not possible in a resolution upon the death of Weir Mitchell to express duly the feelings which such a loss brings to his colleagues; but we may at least record our great admiration for the man and our appreciation of his valuable assistance in our work.

"The many fields in which his abilities have been exerted alone attest Dr. Mitchell's wonderful usefulness.

"There was a strength that his mere presence gave to every association of his life which could not be measured, though recognized by all.

"His loyalty to any cause he advocated was of the rarest and most unfailing character.

Digitized by Google

"No one ever thought of his advanced age as he accepted to the last every duty imposed upon him, and his punctual performance and attendance were always to be relied upon.

"Dr. Mitchell was truly a great man, but he gave his time and influence so freely and generously to others that they were accepted as they were given, and it is only upon his death that their great value is fully realized.

"In this Museum he took the deepest interest and he felt that no effort was too great to rouse the community to an understanding of what it represents and to enlist the support which it requires and deserves.

"There is a void created by his absence never to be filled, but his inspiring influence will long continue and the memory of his great service and delightful companionship will ever be cherished by his associates in this Board."

Digitized by Google

SOME NEW EXHIBITS

IN the recent history of museum development in America and Europe the accession of collections has been so much more rapid than the construction of buildings to house them that the exhibition rooms in these museums often present the appearance of storerooms, which, in fact, they have become. For this reason the interiors of our museums run the risk of becoming repellent to a great many visitors and thus miss one of the main objects which they are meant to serve, which is to exercise an educational influence by attracting the attention and fixing the interest of visitors. It is not easy to indicate how these difficulties may be overcome, but it is at least possible occasionally to give the public an exhibition which is free from these objections.

A special exhibition was arranged during the autumn of 1913 and opened on December 12th. It was made up of objects selected from the new accessions, together with some others which either had not been shown or else exhibited under different conditions. The exhibition was also a demonstration of certain desirable methods of museum arrangement. In the first place, the room set apart for the purpose was altered by having wooden screens placed with reference to the adjustment of the lighting, and light gray was uniformly adopted for the color of the entire room, the ceiling being a shade lighter than the walls. The backs of the wall cases also corresponded to this color scheme. In the installation only the best objects were chosen and these were placed in such positions that they could be seen and studied without the distracting effect caused by the proximity of other objects.

Each exhibit, whether a single object or a group of objects, has thus been assigned to its own particular setting, which depends in each case upon its individual requirements. In this way two desirable ends are attained: each object is shown under the best conditions, and in contemplating any unit in the exhibition, the eye and attention of the spectator are concerned with that alone, since other objects do not crowd the field of vision.

The obvious drawback to this kind of arrangement is that it requires too much room, and, therefore, is not applicable to the general problems of museum installation. That it is otherwise the ideal plan can easily be shown by such an experiment as the one I have described. The practical application of such a lesson must of

Digitized by Google

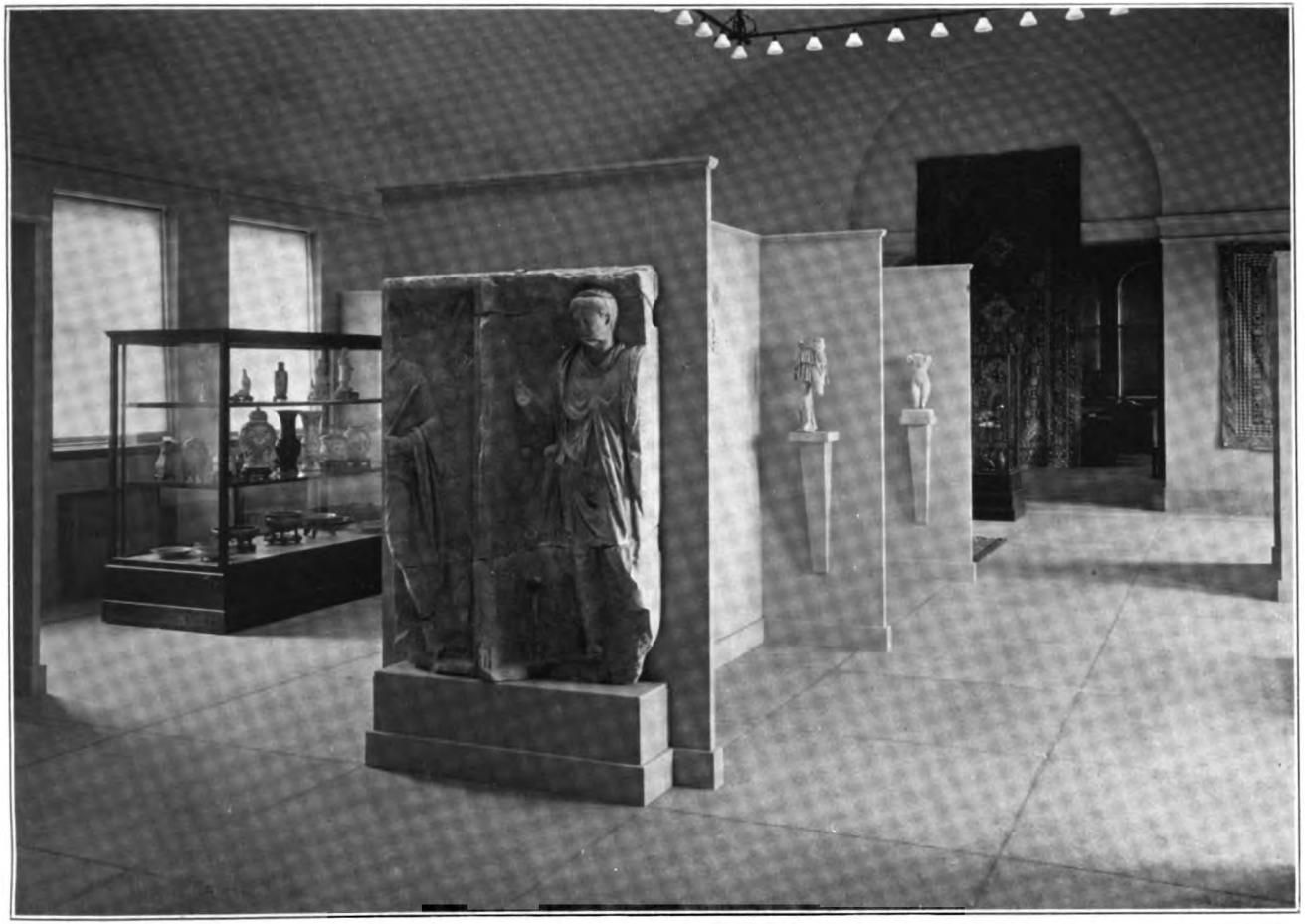


FIG. 2.—A hall in the Museum with special exhibition installed.

Digitized by Google

FIG. 3.—A group of Chinese celadons.

Digitized by Google

necessity be limited, since no museum can afford to assign so much space to its exhibits generally as this method requires.

It is quite within the power of every museum, however, to have one or two rooms of this kind to illustrate this method of exhibition, to bring into prominence some of its choicest possessions and to afford a pleasant and agreeable feature for those visitors who may find the usual methods of installation irksome or confusing.

The importance of exhibiting collections under the most attractive conditions cannot be overestimated. Visitors to the museum who may have private collections are much more likely to form a plan for presenting them to the museum for the public benefit if they find that the exhibits are arranged in an attractive way.

The considerations which I have brought forward and which I have tried to illustrate are so important and so apposite to our own need for a larger building that I will restate them at the risk of repetition.

A serious drawback to the public usefulness of many great museums is the fact that owing to the lack of adequate space they are overcrowded with the objects installed in them. This crowding of the field of vision with many objects, each of which may in itself be replete with interest, overpowers the mind and produces a sense of helplessness, quickly causing the fatigue which is known to every one who has ever visited a museum for the purpose of seeing its collections.

To the trained student who knows what to look for, this crowding of objects in the exhibitions may not be a very serious disturbance, but to the visitor in general the effect is weariness. To avoid this effect, to make the best use of all available space and at the same time to provide for the demands of scientific treatment, are among the important factors determining the usefulness of a museum.

These factors, combined in the principles of good administration, will gradually become established in their proper relations everywhere, as they become more clearly defined and more generally recognized.

In the meantime, like most museums, we are engaged on the one hand in building up the collections, and on the other hand in trying to meet the obligation which is thereby created, by providing a building to install these collections for the benefit of the people, and to preserve them for the uses of science and education.

G. B. G.

Digitized by Google

SOME ART OBJECTS FROM TIBET

IN the last number of the JOURNAL mention was made of the purchase of a number of rare objects from monasteries in Tibet. These were included in the special exhibition arranged during the winter and have therefore been on view for some months. There are thirteen objects, all of which sustain a high artistic standard representative of the best workmanship of Tibet and Nepal. Among them are examples of the fine work formerly executed by the lamas in Tibetan monasteries.

The rarest and best article is the statue of St. Padma Sambhava, which measures 9 inches in height. This statue is of bronze, finely wrought and heavily gilt. The saint was the founder of Lamaism in Tibet. He lived during the eighth or ninth century A. D. and was the first to preach the doctrine of "the enlightened one." He is represented as seated on a lotus thalamus with crossed bare feet and the ancient ecclesiastical robes. On his head is the pointed cap of a deified lama. On either shoulder appears lotus blooms surmounted by the *vajra* emblem or thunderbolt.

Another notable piece is the large Buddhistic figure in gilt bronze, 15 inches high, representing Dorji Tomba, a divinity of the Mahâyâna schcol. He is seated in the traditional pose on a lotus base which is raised upon an oblong openwork pedestal. The figure, which is clad in rich attire, bears the *urna* mark on the forehead. In each hand the divinity holds the Buddhist emblem of the *vajra* or thunderbolt.

Another divinity cf the Mahâyâna school, Goro Peema, is represented by a smaller image, 9 inches high. This, like the last piece described, has the usual *funagoku* or highly embellished nimbus rising at the back. In his right hand the divinity holds the thunderbolt and in the left, which rests on the knee, he holds the skull cup. These images and other bronze figures in the collection were first cast and afterwards worked by hand.

Of a different character, but of similar artistic interest, is a creed book with heavy wooden covers, one of which is elaborately carved and gilded. The book is made of sheets of heavy blue handmade paper, covered on each side by closely written lines of text. The contents of this text is the Jadumba or fundamental dogma of the Buddhist creed. It is beautifully engrossed by hand in the old Tibetan characters.

Digitized by Google

FIG. 4.—Rare Tibetan image of gilt bronze representing St. Padma, the founder of Lamaism in Tibet.

Digitized by Google

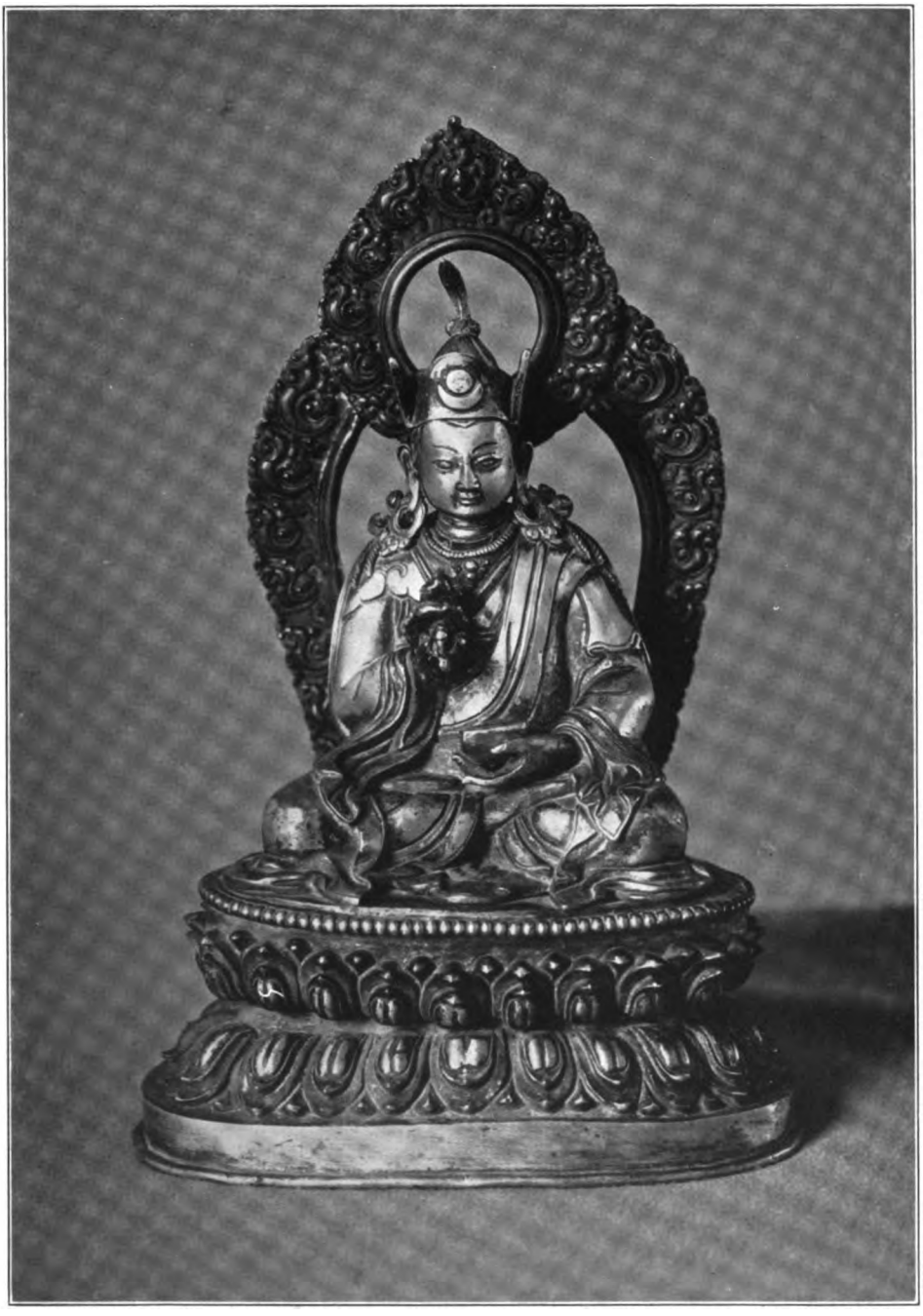


FIG. 5.—Tibetan gilt bronze image representing Goro Peema.

Digitized by Google

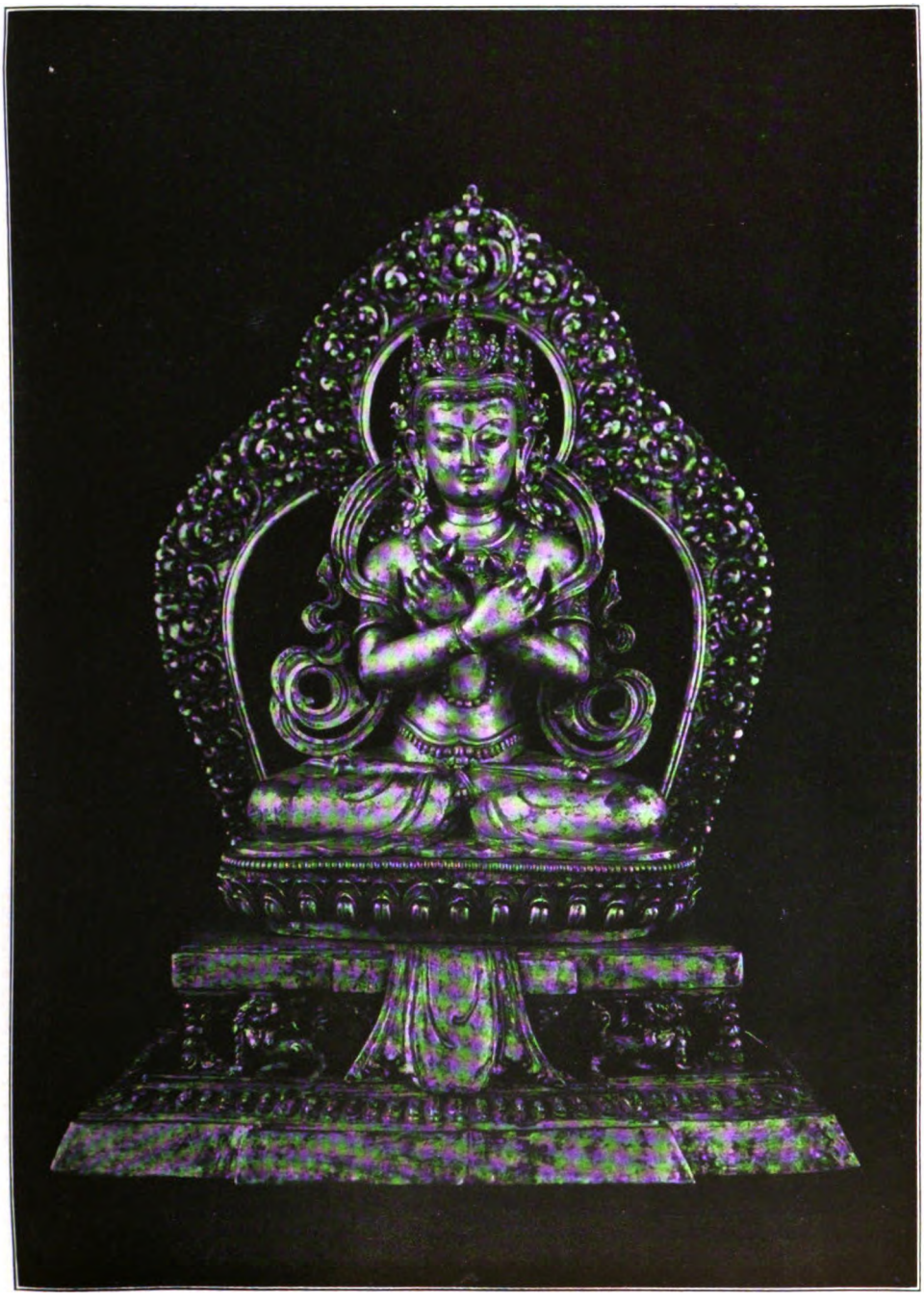


FIG. 6.—Tibetan gilt image representing Dorji Tomba.

Digitized by Google

On the carved cover of this book, which is finished in polychrome, are three sunken niches each holding a figure of Buddha enthroned, carved in bold relief. These three figures are collectively known as "the three precious ones" and comprise the Amitaba trinity. The accessories surrounding these figures include dragons and a frieze with a bird-headed scroll. The whole is carved in teakwood and gilded. Another similar cover in the collection presents the same three figures. In this case the accessories include birds, animals and winged guardians with a background of scrolls.

G. B. G.

Digitized by Google

CHINESE CERAMICS

DURING the last summer the Museum acquired a number of selected pieces of pottery and porcelain from China. The ethnological collections representing past conditions or conditions which are rapidly changing in the Chinese Empire have hitherto stopped short of the decorative arts and have not included any examples of the more artistic products in pottery, porcelain or bronze. The time has arrived when it is no longer easy to procure the objects which correctly illustrate the native culture of China and in a very short time collections of this kind can no longer be procured at all. Any museum which aims to represent human progress in its various lines of development and in its geographical relationships would be seriously impaired in its usefulness and very incomplete in its exhibits if it were unable to include among these, a series illustrating the civilization of China. Among the higher products of that civilization nothing is more distinctive or characteristic than the glazed potteries and especially the porcelains.

Among the objects recently acquired by the Museum are a number of pieces of the glazed stoneware known to the western world as celadon and to the Chinese as Ch'ing-Tzu, first produced during the dynasty of Sui, A. D. 581–617. Celadon continued to be the most popular ware during the following dynasty which lasted until A. D. 906. Its manufacture went on until the eighteenth century. To the beautiful sea-green pellucid glaze, characteristic of the celadon, this remarkable ware owes its chief attraction. The surface is often relieved by patterns modelled in the pottery under the glaze. These patterns are sometimes floral, with such motives as those furnished by the lotus, and sometimes in conventional diapered lines. Another form of decoration is that which is known as crackle, a mechanical device arising from the technical processes employed in the manufacture of this ware. Such crackle decoration was highly prized by the Chinese according to their own records, and could be varied in intricacy by the skill of the potter.

The invention of real porcelain in contradistinction to stoneware is by general consensus of opinion assigned to the Tang Dynasty, A. D. 618–906. The different varieties and the different colors and styles of decoration that we are familiar with in all the great collections which now adorn our western museums and the homes of many collectors, came into existence from time to

Digitized by Google

FIG. 7.— Powder-blue vase. Era of K'ang-hsi, 1662–1722.

Digitized by Google

FIG. 8.—Tall blue and white beaker. Era of K'ang-hsi, 1662–1722.

Digitized by Google

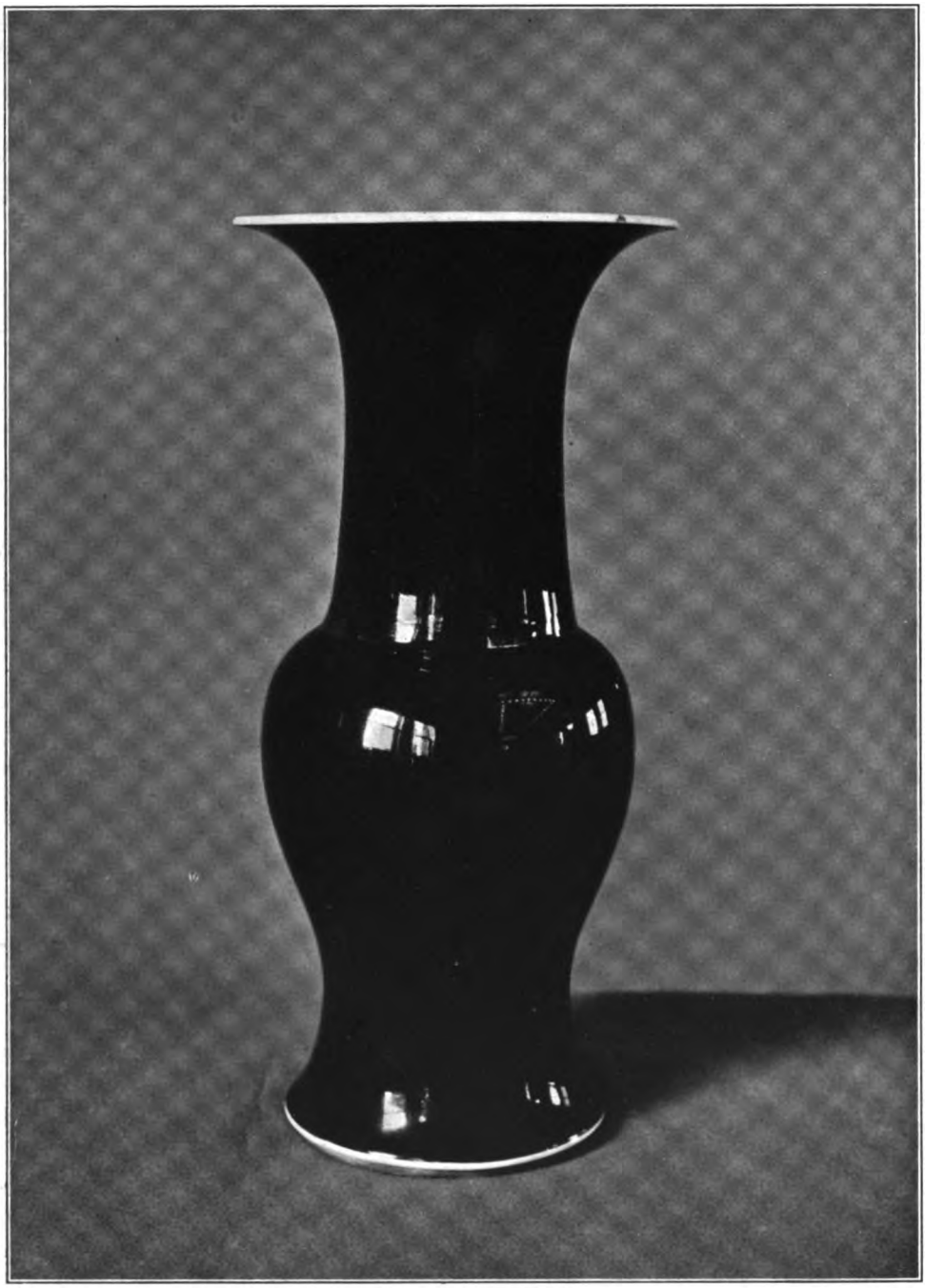


FIG. 9.—Tall mirror black vase. Era of K'ang-hsi, 1662–1722.

Digitized by Google

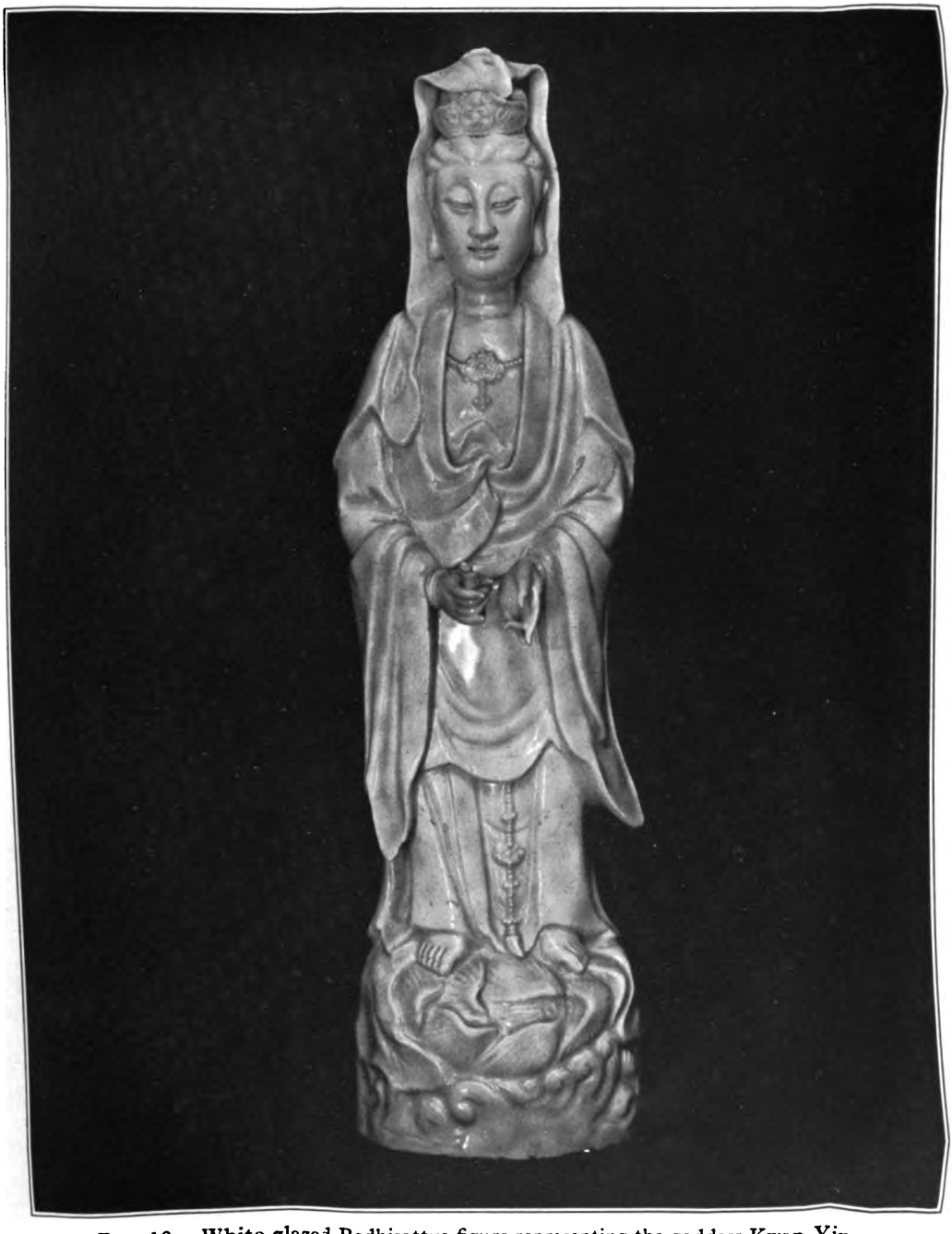


FIG. 10.—White glazed Bodhisattva figure representing the goddess Kwan-Yin. Era of K'ang-hsi, 1662–1722.

Digitized by Google

FIG. 11.—White glazed Bodhisattva figure representing the goddess Kwan-Yin.
Era of K'ang-hsi, 1662–1722.

Digitized by Google

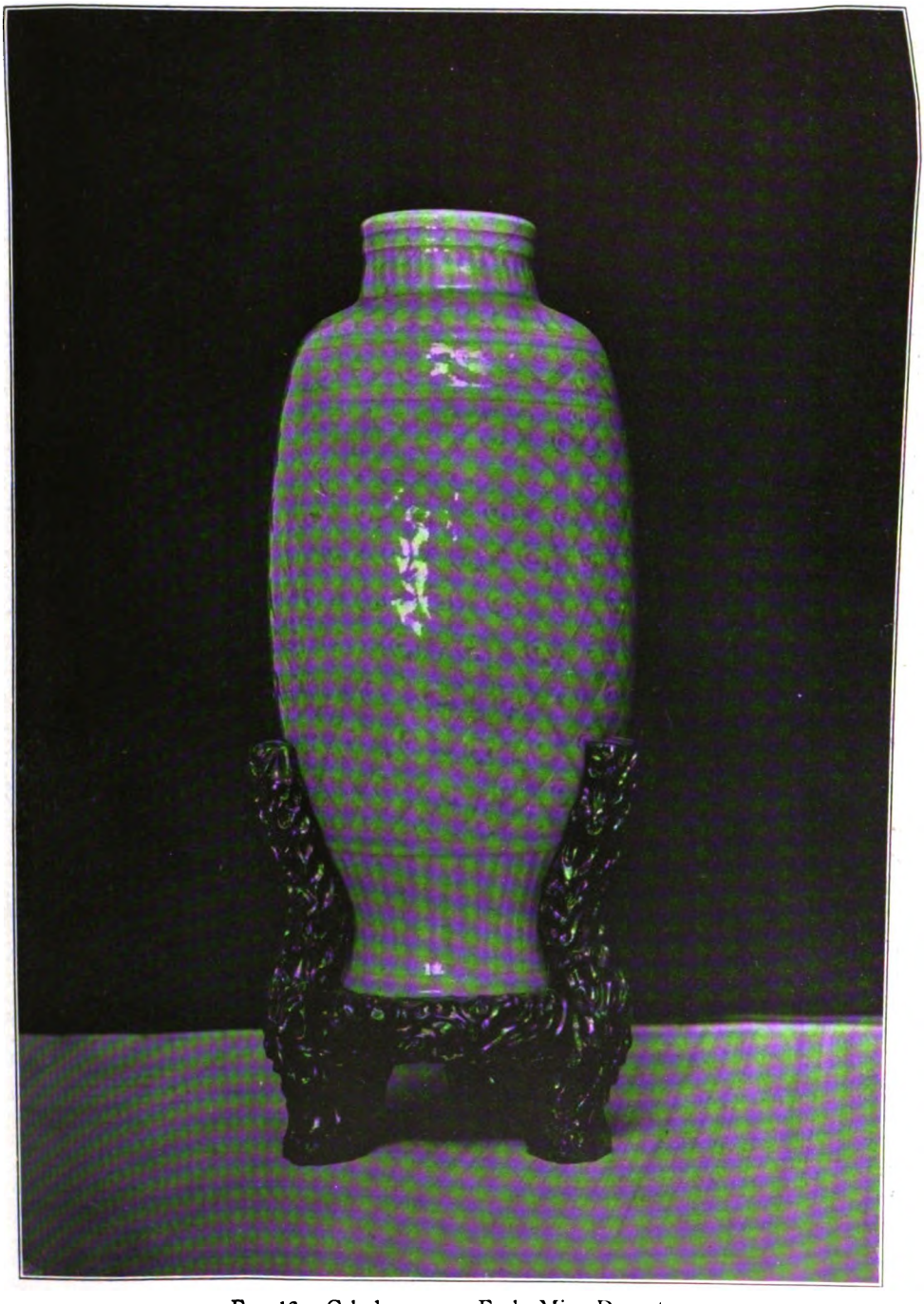


FIG. 12.—Celadon vase. Early Ming Dynasty.

Digitized by Google

FIG. 13.—Antique celadon vase. Era of Yung Ch'êng, 1723–35.

Digitized by Google

time during the later dynasties and especially during the Ming Dynasty.

There is a good deal of confusion in the records relative to the production of celadons and porcelains during the earlier periods and it is probable that many of the productions of the Sung Dynasty which were commonly called porcelain, were actually celadons. It was under the Ming Dynasty, 1368–1643, that the manufacture of porcelain really became a well developed industry. During this long dynasty the number of kilns at work and the number of artists and workmen employed must have been very considerable. Many fine polychrome vases were produced to adorn the Imperial palaces and the houses of the nobles. The familiar blue and white ware had its origin about the beginning of this dynasty.

In Europe and America, the interest in Chinese porcelain has grown rapidly during recent years. The artistic qualities displayed and the great variety of design shown have attracted collectors and students of decorative art, many of whom have cultivated a taste for these productions of the oriental designer. Many private and public collections have been built up with the result that the finer wares have become rare and expensive. At the same time, students of the subject have in these collections a wealth of readily available material for study which should do much to advance our knowledge of Chinese art and especially our knowledge of the history of porcelain in China from the tenth to the eighteenth centuries. At the present time our knowledge of the subject is very incomplete.

The group of these characteristic Chinese productions purchased by the Museum forms the starting point from which may be built up a collection of Chinese ceramics that will faithfully represent the technical and artistic qualities of Chinese pottery and porcelain and that will satisfy the demands of students of these oriental fabrics and of all who are interested in the history of art in China.

G. B. G.

Digitized by Google

AN IMPERIAL CHINESE SCEPTRE

A RARE example of Chinese art recently acquired is to be seen in the new exhibits. It is a Chinese sceptre which in some unknown way had been taken from one of the imperial Chinese palaces. It has the usual conventional curved form and is wrought in diapered silver filigree embellished with enameled designs. At either of the two ends and at the middle it is mounted with a jade plaque, and the whole rests on a pink silk base which is bordered by a series of recurrent shou characters on a white ground. It has been assigned to the era of Ch'ien-lung, 1736–95.

The Chinese sceptre in this characteristic form was kept on a table in the presence of the emperor where he received the high officials of the kingdom. These, during their official visits, held the sceptre in front of them and looked upon it and not upon their emperor's face. Its native name "ju-i" signifies "as you desire" or "according to your wishes," and it is regarded as an emblem of good fortune. Hence the form of the ju-i was adopted among the mandarins for presents made for their friends on such occasions as birthdays and weddings.

Besides its imperial use as an emblem of authority, in old Buddhistic paintings, the ju-i is sometimes pictured in the hands of canonized priests or deities. It is believed to have originated as a sceptre in India from whence it reached China, probably before the first century A. D., but its real origin and history remain obscure.

The example of the ju-i which the Museum has acquired was obviously made for imperial use. The green jade plaque at the upper end has a trefoil contour and is carved in relief to represent a dragon amidst cloud scrolls. The oblong center plaque of the same green jade is carved in relief to represent a pair of lions, while the square plaque of the same material at the lower end is carved to represent the mythical ch'i-lin, a composite beast emblematic of good government.

J. G.

Digitized by Google

FIG. 14.—An Imperial Chinese Sceptre.

Digitized by Google

A NEO-ATTIC RELIEF AND A ROMAN PORTRAIT HEAD

TWO marbles, acquired by the Museum in the autumn of 1913, are now on exhibition in the newly arranged room on the second floor. They both date from the Roman era but represent the diametrically opposed methods of two distinct schools of sculpture. The one is a relief of the class called neo-Attic; the other a Roman portrait head.

The relief is carved on a thin slab of marble a large part of which is missing. The original width of the slab, preserved at the base, is 25 inches and the present height 25½ inches. The sculptured surface is patched in several places but in every instance except two with the original fragments. The relief is low and delicately carved. The action is restrained and in general the figures are rendered with poetic feeling. But in spite of this loveliness there is an impression of affectation conveyed both by the irrational attitudes and by the treatment of drapery which is arranged not according to the movement of the figures nor the stirring of the air, but solely with regard to decorative effect. This impression of artificiality is confirmed when, in turning to other works of the neo-Attic school, it is noted that exactly the same figures are there repeated. In the Albertinum at Dresden is a marble base, triangular in section, each of the three faces of which is adorned with a sculptured scene. One of these represents the dispute of Apollo and Herakles for the Delphic tripod; the other two are commonly interpreted as representing the consecration of a torch and of a tripod. Now the scene representing the consecration of a tripod corresponds in the smallest details with that of our relief. In the center is a marble shaft on which stands a tripod, to the left a maiden or priestess decorating the tripod with fillets, and on the right a bearded priest holding in his hand an object of ritual which is probably to be identified as a thyrsos. Every fold of the drapery, every gesture, every smallest detail of the column and of the thyrsos is repeated in this relief. The single difference is that the bowl of the tripod seems, on our slab, to have been inserted in another material, probably bronze. Nor are these the only two replicas of this scene; it appears again in precisely the same form on two other marble slabs, the one in St. Petersburg, the other in

Digitized by Google

FIG. 15.—A Neo-Attic marble relief.

Digitized by Google

Berlin. Moreover, there are instances where separate figures are transferred bodily from one scene to another. Thus the priest with the thyrsos appears in identically the same form in the midst of a Bacchic revel depicted on a marble vase in Paris.

The prototypes of these figures which were thus manipulated by artists of the neo-Attic school have been traced by scholars to the Attic art of the early fifth century B. C. The correctness of this attribution can be nicely demonstrated in the case of our relief, for, as a German scholar, Hauser, has shown, the figure of the priest with the thyrsos occurs on a red-figured krater from the collection of Sir John Coghill, which was published in Rome in 1817. This vase dates from about the middle of the fifth century and its decoration is thought to reflect a sculptured group of a slightly earlier period. It is not to be supposed, however, that artists of the neo-Attic school copied directly from archaic works of art. Hardly indeed had archaic art ceased to appear when archaistic art began, and it was doubtless the fourth century and Hellenistic copies of early art which served as models for the neo-Attic sculptors.

The date of this school is somewhat more difficult to fix. Reliefs of the type described have generally been associated with the work of Pasiteles who obtained Roman citizenship in 87 B. C., but it is quite possible that they continued to be produced in the first century of the Christian era. They are essentially a Græco-Roman product, an adaptation to Roman taste of Greek traditional types.

The other recently acquired marble, a portrait head, is entirely Roman in character. No conventionalized feminine type is here represented, but an individual woman with all her peculiar traits of physiognomy unsparingly rendered.

The head, which was found in Sardinia, is cut from a fine white marble now softened with a yellowish patina. The surface of the stone has escaped treatment with acid and is excellently preserved except where it has been broken. The right ear and the back of the head display broken surfaces which are already oxidized so that it is quite probable that the head had been damaged in antiquity. The other breaks show the white crystals of newly broken marble and were apparently received recently from the tools of the excavators. They include the end of the nose, portions of the hair, and a scratch on the right cheek. The head belonged, it seems, to a

Digitized by Google

FIG. 16.—A marble portrait head of a Roman lady about First Century A D.

Digitized by Google

statue and did not constitute a separate bust, so that Bienkowski's test as to the shape of the bust may not be taken as a criterion for date.

The portrait is that of a woman somewhat past the prime of life. The head is round, and its bony conformation is not once forgotten by the sculptor in rendering a truthful and lifelike portrait. The cheek-bones are prominent and near the surface, the jaw strongly built, and the upper teeth slightly protruding. The restraint with which this last peculiarity is shown is admirable. The flesh which covers the skull is rendered with the same relentless realism. The forehead is wrinkled, the flesh under the eyes a trifle swollen and the cheeks especially at the point just below the cheek-bone somewhat sunken. The mouth is drawn in at the corners with a resulting expression of firmness. There is a suspicion of a double chin and in general the transition of planes from the cheek to the throat and the throat to the neck, which are handled with consummate skill, are just those which characterize the slightly faded beauty of a matron. Combined with these details, the sculptor has managed to convey to his work dignity; the head is erect and well poised, and the features are those of a woman of character and breeding.

A feature quite unusual in Roman portraits is the piercing of the ears for earrings which were doubtless made of bronze. Great attention is given to the hair which is elaborately dressed. It is parted in the middle and divided into a number of waved tresses which are carried over the forehead on either side, made into a roll behind the ears, and then gathered into two long plaits which encircle the head. This method of dressing the hair is associated with the younger Faustina, the wife of Marcus Aurelius. It occurs both in statues identified as Faustina, and, what is surer evidence, on coins inscribed with her name. On the other hand, the pupils of the eyes are not indicated plastically, and since this method of representing the eye was very generally adopted after the reign of Hadrian, it is probable that this portrait should be assigned to the earlier part of the second century A. D. or even to the latter part of the preceding century.

E. H. H.

Digitized by Google

A RED-FIGURED AMPHORA SIGNED BY THE POTTER MENO

THE Museum has had in its possession since 1896 a red-figured amphora decorated with two scenes which for precision, delicacy, and vigor of drawing compare favorably with the best work produced by Attic vase-painters of the early period. On the foot of the vase are scratched the words **Μενονεποιεσεν**, Meno made (me). Nothing is known of this potter Meno; the name is new. The style of decoration, on the contrary, conforms entirely to that of the vase-painter Andokides who flourished in the latter half of the sixth century B. C. Especially striking is the resemblance borne by the scene on the obverse (Figs. 17 and 18) to that on an amphora in the Archaeological Museum in Madrid, which is signed by Andokides. There the same subject is represented, Leto with her children Apollo and Artemis and neither the difference in the ordering of the figures nor the addition of a fourth personage, an armed warrior, diminishes the resemblance. The shape of the vase, the kind of ornament which frames the scene, the posing of the figures, the treatment of drapery, the gestures, all are alike on the two vases.

These similarities in the paintings of Andokides and those of the vase which I am describing have already been pointed out both by Professor W. N. Bates in the *American Journal of Archæology* for 1905 and again in a subsequent number of the same periodical where both Professor Bates and Professor D. M. Robinson of Johns Hopkins University discussed the vase in detail. The main point at issue was the interpretation of the inscriptions which are incised beside the various figures in the two scenes, and this is again the center of interest since, as a result of a recent cleaning of the vase, one new inscription and several new letters have come to light.

The three inscriptions on the obverse offer no difficulties; they are written vertically beside the figures of the three gods and are all in the genitive, **Λετος**, **Απολονος**, **Αρτεμιδος**, that is to say, the picture of Leto, the picture of Apollo, the picture of Artemis. In the inscription beside the figure of Leto, the final letter has been almost entirely destroyed by the flaking off of the black glaze. The small bit which remains was not detected before the vase was

Digitized by Google

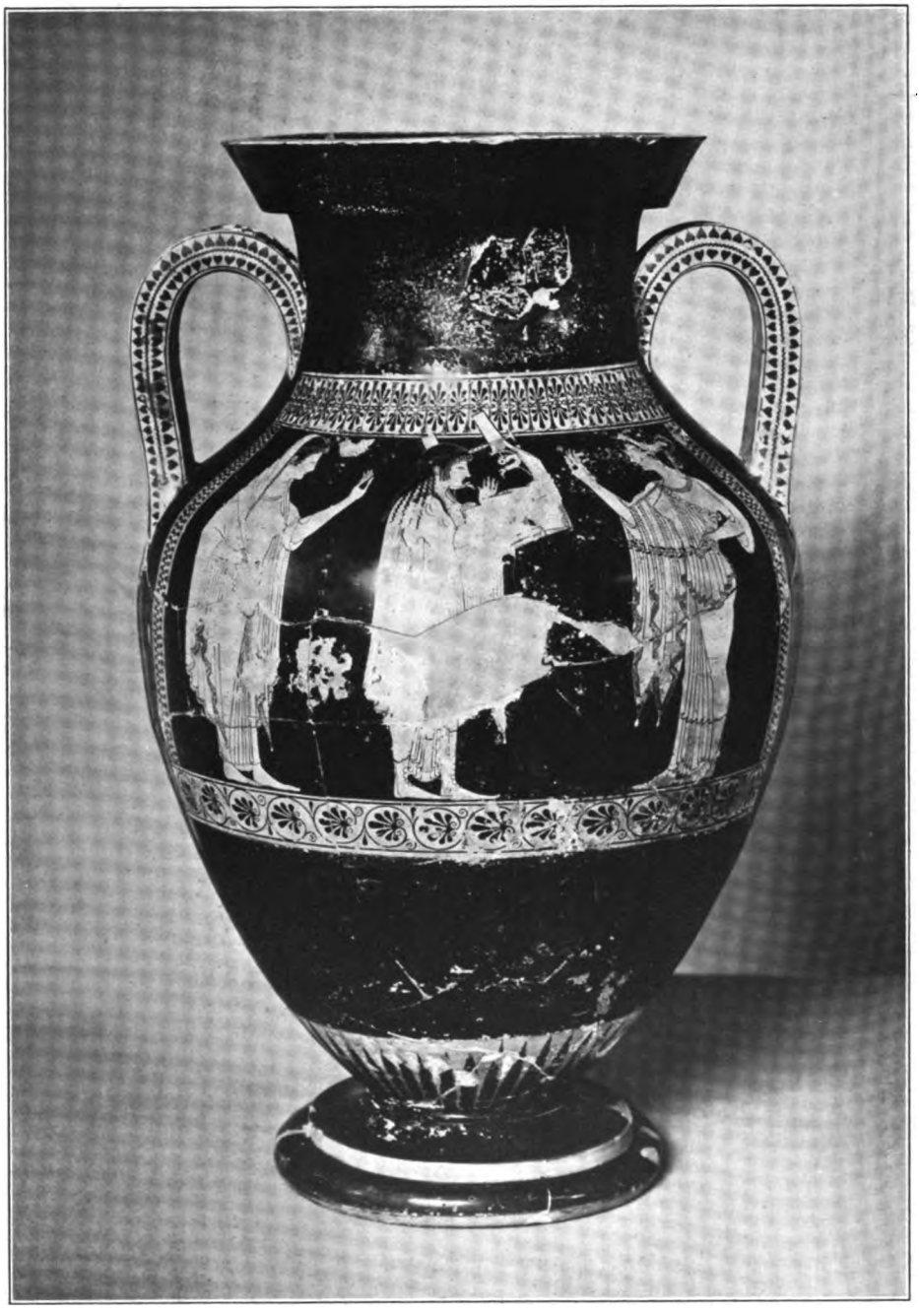


FIG. 17.—Obverse of a red-figured amphora showing Leto, Apollo and Artemis.

Digitized by Google

FIG. 18.—Leto, Apollo and Artemis.

Digitized by Google

cleaned nor were the last four letters of Apollo's name and the final letter of the inscription beside the figure of Artemis.

The subject of the decoration on the reverse of the vase may be seen from Figs. 19 and 20. A man wearing a close fitting cap, a cloak, and high boots, and carrying two spears, leads a pair of horses, one of which is bridled as if for riding, the other of which is fitted with a halter and muzzle as if for being led. Of the inscriptions on this face of the vase, two were visible before the vase was cleaned. The former, σκονθον is written horizontally above the head of the rear horse. This inscription rightly interpreted by Professor Robinson as the genitive plural, ξανθῶν, (of the reddish horses), refers, of course, to the pair. The other inscription, hitherto visible, consisted of three letters ρες written parallel to the head of the forward horse. Noël des Vergers, who first published the vase, thought that this might be for Rhesos, and refer to the man. Professor Bates suggested κρές which would, of course, mean that the horse was Cretan. Professor Robinson rightly conjectured that something was to be supplied before not after these three letters, and suggested φέρες a well-known name for a horse shortened from φερένικος "victoricus." When the vase was cleaned there appeared above the horizontal crack which traverses this part of the vase, the letter π. One letter was apparently lost in the crack. Professor Robinson's conjecture might still be regarded as the best, and the π be regarded as a potter's barbarism for φ were it not for the fact that a remnant of the lost letter is apparent below the crack and this remnant appears to be the lower part of an υ. If this be so, the original inscription must have been πυρες. A search through the lists of names given by the Greeks to their horses, shows that πυρρός or the form πυρός "fiery red" was a common name. The feminine for this name πυρρία also occurs and I believe that we have here a shortened form of the latter name written in the genitive as are all the other names on the vase. The ε is in that case for α.

A new inscription, no letters of which were previously detected, also came to light beside the advanced leg of the forward horse. Unfortunately a large vertical crack runs just along the line of the inscription so that only a few letters can be deciphered. These are the letter π and after a space where the surface of the vase is injured, the vertical stroke of another letter, and at the end the letter ο. Between the first letter and the letter represented by the vertical

Digitized by Google

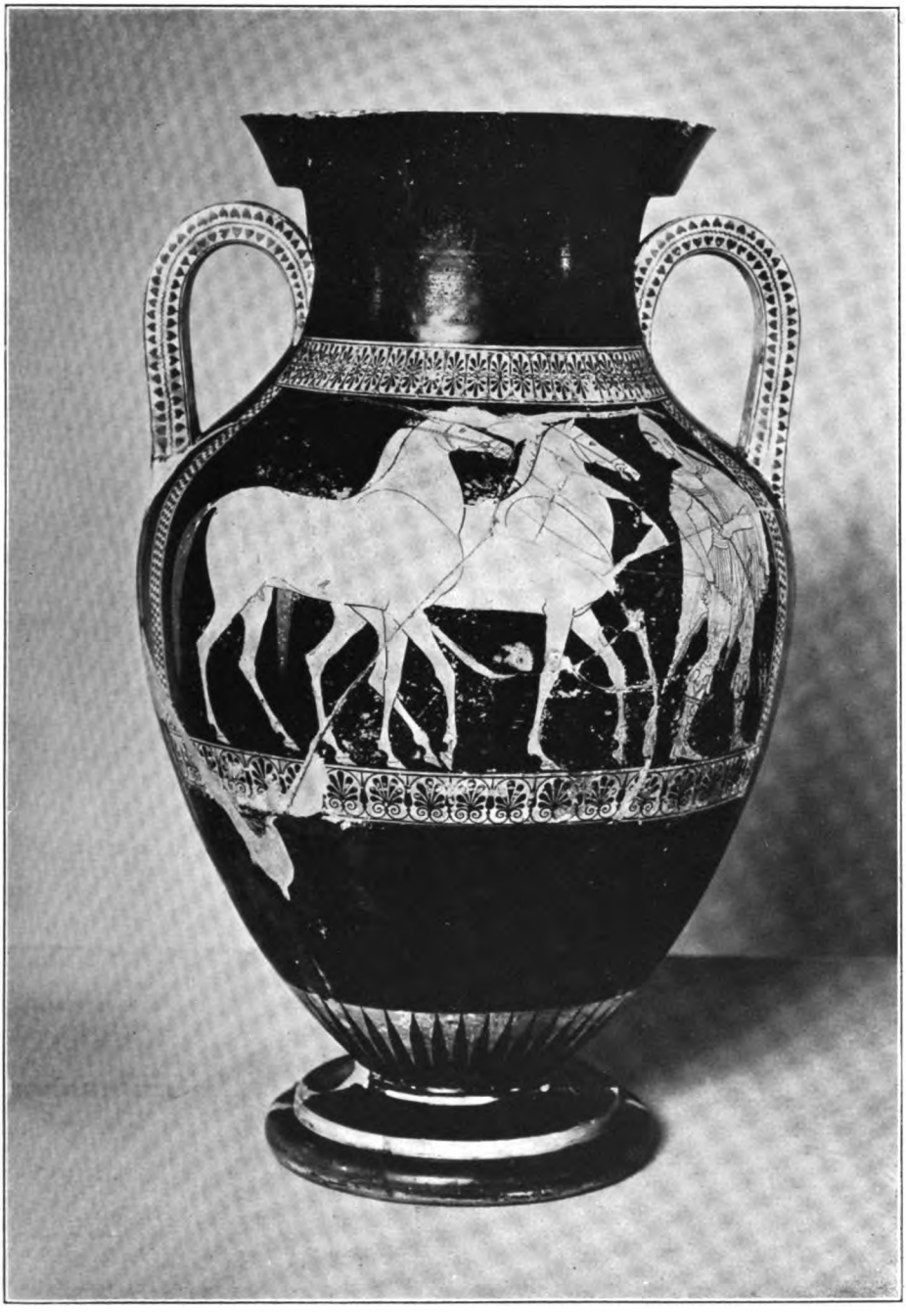


FIG. 19.—Reverse of a red-figured amphora showing a man leading a pair of horses

Digitized by Google

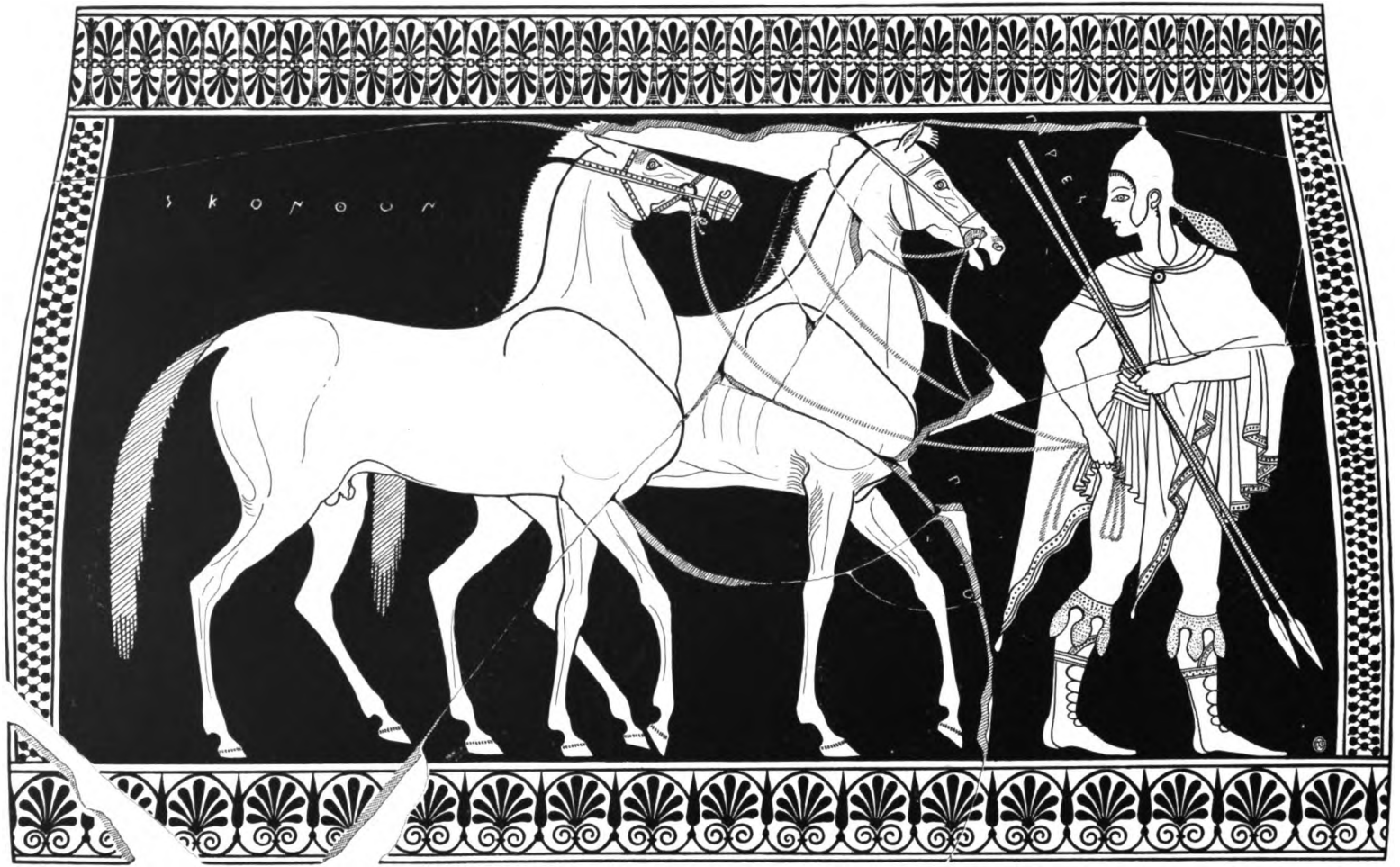


FIG. 20.—The panel on the reverse of the Amphora showing a warrior and two horses.

Digitized by Google

stroke there is room for two or at the most for three letters according as to whether they were regularly or irregularly spaced. If we search in the lists of horses' names for those which fit these conditions, we find πιστό "faithful," the ο in that case standing for ου of the genitive. Or again, if two different spellings of a name might be assumed for the same vase, this inscription might be read as πυρρό and the two be interpreted, "of the fire-red mare" and "of the fire-red horse," a reading which would harmonize well with the other inscription referring to the pair.

One other point in regard to this vase deserves, perhaps, further comment and that is the costume worn by the man who leads the horses. It is that described by Herodotos in his enumeration of the various allies of the Persians and of their martial equipment. "The Thracians," wrote he, "joined the expedition, having fox-skin caps on their heads and chitons around their bodies and over them they were clothed with many colored cloaks, and on their feet and legs they had buskins of fawn-skin." This costume is depicted with great care on the vase before us. The cap of fox-skin is not unlike the fur cap worn today by the inhabitants of the north Balkan countries as a protection against the severe cold of winter. It is a peaked cap ornamented behind with the fox's brush, the long hair of which is here indicated by stippling. The four paws of the skin are worn two behind and two in front of the ears. The boots extend nearly to the knee and the overhanging tops of fur, a feature mentioned by more than one classical author, are clearly shown.

The original publication of this vase was made by Noël des Vergers in 1864. It is interesting to note that a reproduction of the figure of a Thracian warrior taken from this early publication is to be found in Daremberg and Saglio's *Dictionnaire des antiquités s. v. alopekos*, the Greek word for a cap of fox-skin. It was apparently chosen as a trustworthy representation of Thracian costume because the author followed Noël des Vergers in his interpretation of the inscription ρες as Rhesos, and Rhesos was known to have come from Thrace. This reading of the inscription we now know to be impossible, but the costume may nevertheless be regarded as typically Thracian.

E. H. H.

Digitized by Google

A RED-FIGURED STAMNOS OF THE PERIKLEAN PERIOD

THROUGHOUT the history of Attic vases, a subject frequently employed by the potters for the painted scenes which decorated their wares was the departure of a warrior. In the sixth century the customary method of treating the scene was to represent the warrior as mounting a chariot in the presence of his family and friends, and since mythological scenes were popular in this period, the subject was often transferred to the realm of legend by the simple expedient of writing the names of well-known heroes beside the various figures of the scene. In the days of Perikles, mythological subjects were in large measure supplanted by scenes from everyday life, and as the technical skill of the potters increased they began to invest their pictures with greater human interest and to prefer such subjects as were fraught with emotional import. None were better adapted for the portrayal of human pathos than the scenes of farewell. The last look exchanged between the departing warrior and his young bride was now the object of the artists' interest, and though these scenes were thus rendered less impersonally and with less reticence than in the earlier period of the narrative style, they were still free from sentimentality. As in Greek grave-reliefs, the pathos of parting was implied rather than expressed, for in this great period of art perfect mastery of technique was combined with unerring taste.

A red-figured stamnos made in this period and decorated with such a scene of farewell was put together in 1911 from fragments purchased at that time of a Philadelphia dealer and though there are regrettable gaps, enough remains to make the scene fairly complete. In the center of the picture stands the departing warrior equipped for battle. He has just turned his back on his young wife who still holds the oinochoe and the bowl from which he has drunk his farewell draught, and poured, it may be, a libation. The girl gazes earnestly at him, but her face, the expression of which was doubtless a chief feature of the scene, is entirely destroyed by a break in the vase. On the left is the comrade or attendant who is apparently waiting to escort the warrior. Two inscriptions, so faint as to be scarcely discernible, are written, the one above the emblem on the warrior's shield, the other just in front of the head of the maiden. The former, καλός "fair," refers, of course, to the youth, the other, καλέ, the feminine of the same, to the maiden. It is as if the artist had wished to emphasize, as the late Adolf

Digitized by Google

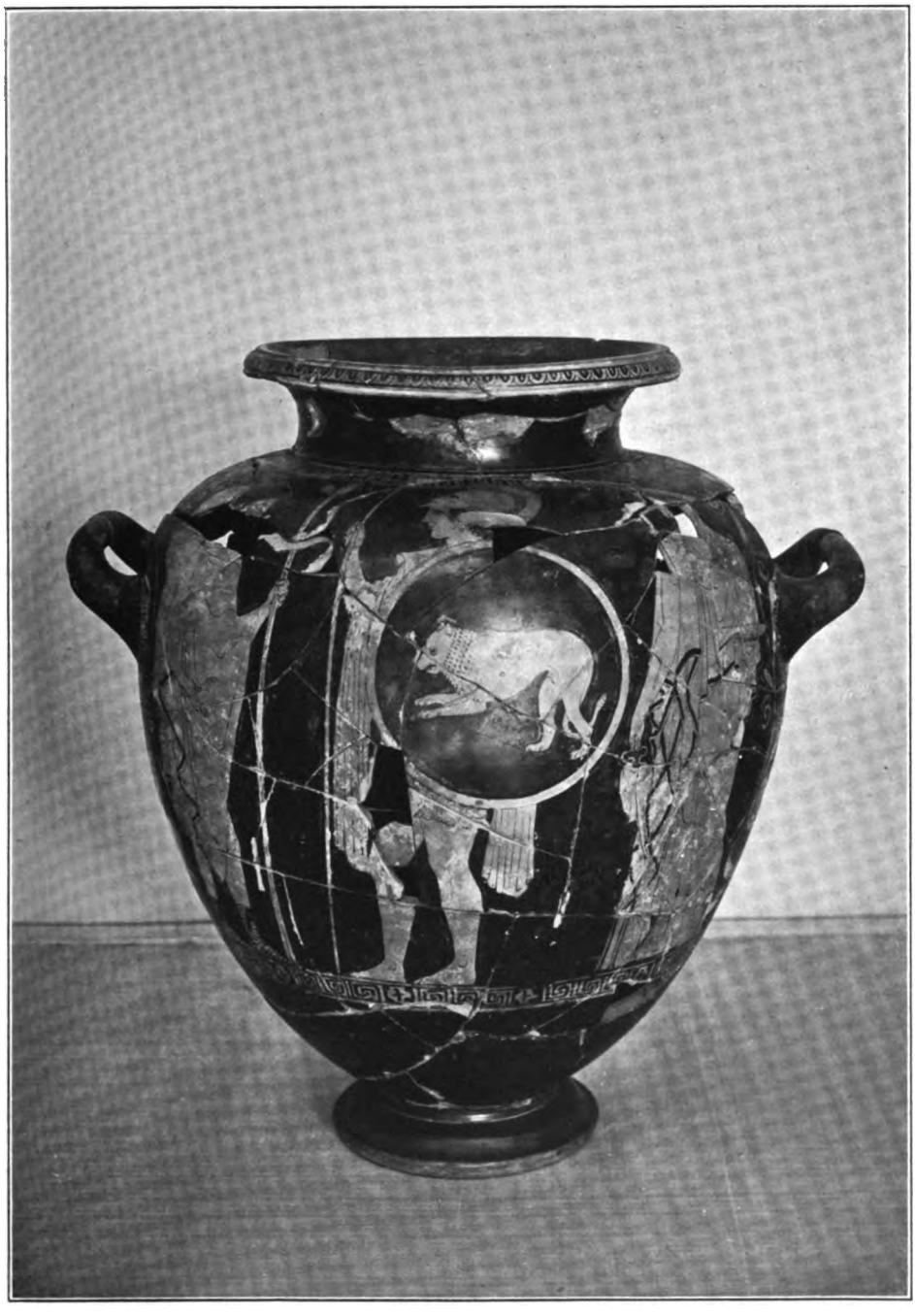


FIG. 21.—A red-figured stamnos in the Museum showing the departure of a warrior.

Digitized by Google

Furtwaengler remarked of another vase, that he was dealing not with specific individuals, but with the catholic truths of life, the beauty of manhood and young womanhood and the sadness of farewell.

This vase, moreover, possesses a further interest: it not only presents a scene of farewell rendered in the best manner of the Periklean period, but it can definitely be connected with two well-known vases, the one in Munich, the other in St. Petersburg, which are conspicuous among extant Greek vases because they are decorated with precisely the same scene. The extraordinary variety of Greek vase-paintings has often been remarked; even when the subjects are identical and the composition similar, there is still sufficient variety of detail to make them independent works of art. These two vases, however, are so entirely alike as to lead scholars to conclude that they were manufactured in the same workshop on the same day. It is a scene of farewell which is thus repeated. The warrior still holds in his hand the bowl from which he has drunk his farewell draught, and gazes into the eyes of the maiden who returns his gaze with drooping head and shyly holds before her a corner of her robe. The aged father and mother constitute the marginal figures of the scene. Only the smallest differences may be detected in the two pictures, such as the distance of the father from his daughter and the coiffure of the mother.

That which chiefly concerns us, however, is the resemblance of the vase in this Museum to this pair both as regards style and technique. In the first place it should be noted that all three vases are stamnoi of similar shape, except that the foot of the one now published here for the first time is more elaborate. It has already been remarked that all three are decorated with scenes of farewell in which the last good-bye of the warrior to his wife is the center of interest. Again the reverse of each vase is occupied with three draped figures carelessly rendered in a style totally inferior to that of the obverse scenes. It is noteworthy also that the palmette designs which encircle the handle and fill the spaces intermediate between the obverse and reverse pictures are alike on the two (see Figs. 22 and 23). The palmettes on the vase in St. Petersburg I have not seen. Similarly the meander pattern which frames the scene below is on all three vases irregular as if drawn by an unsteady hand.

Turning now to those resemblances in details of style and

Digitized by Google

FIG. 22.—Decoration on the red-figured stamnos in the Museum showing the departure of a warrior.

Digitized by Google

technique, there are some which are common to most vases of the Periklean period, such as a fondness for foreshortening hands and feet and for ornamenting the borders of garments with broad bands. But there are also other details which are peculiar to these vases and which betray a common origin. Such is the treatment of the hair, especially of the locks escaping beneath the helmets of the warriors and the fillets of the maidens, which are rendered by wavy lines of thin black. The fillet of the maiden is alike on all three vases. Its folds are indicated by a single diagonal line of black glaze and it is decorated with three tassels or leaf-like ornaments. One of these on the vase in this Museum is destroyed by a crack but the other two are left. A technical peculiarity of all three vases is that in making the preliminary sketch for these pictures, the artist outlined with a fine delicate line only the faces of the figures of the main scene; all other contours were put in with a coarser brush. And lastly the inscriptions are alike on all three vases and are all written with an Ionic lambda and ε for η. There can be little doubt therefore that the Museum possesses a stamnos from the same workshop as that which produced the companion vases in Munich and St. Petersburg. E. H. H.

FIG. 23.—Obverse of red-figured stamnos in Munich.

Digitized by Google

NOTES

At a meeting of the Board of Managers, held January 16th, Mr. S. W. Colton, Jr. and Mr. T. Broom Belfield were elected members of the Board to fill the vacancies caused by the resignations of Mr. Daniel Baugh and Mr. Morris L. Clothier.

At a meeting held in February Mr. Pierre S. duPont, of Wilmington, was elected to fill the place on the Board of Managers made vacant by the death of Dr. S. Weir Mitchell.

The lecture course ended on March 28th. On that day Prof. James H. Breasted, of Chicago, delivered a highly interesting lecture on Egyptian Art. The three following lectures were added to the course since the last number of the JOURNAL went to press.

February 21. Prof. George Grant MacCurdy, of Yale University, The Dawn of Art.

February 28. Dr. A. B. Lewis, of the Field Museum of Natural History, Four Years Among the Islands of the South Seas.

March 14. Prof. Masaharu Anesaki, of the Imperial University, Tokyo, Japanese Art.

The Museum has received from the South American expedition two collections shipped about the first of November. One of these collections came by way of Para and was assembled on the Uraracuera River in Northern Brazil. The other collection which came by way of Georgetown, was procured in the extreme south of British Guiana. The bulk of these collections consists of objects at present in use among the Indians, such as feather garments and ornaments and household utensils. Of special interest are several urn burials, which must be of considerable antiquity since the Macusis, in whose territory the discoveries were made, have no tradition that their ancestors used this method of burial.

Letters were received from Dr. Farabee dated September 3d and November 11th. The earlier letter was written at Boa Vista in Brazil on the upper waters of the Rio Branco and the later ones were written from Dadanawa in the extreme south of British Guiana. This is a frontier post of the British colonial government, where the resident, Mr. H. P. C. Melville, is magistrate and protector of the Indians for the whole of Southern British Guiana.

Digitized by Google

In the first letter Dr. Farabee writes as follows.

"In British Guiana I secured some valuable material concerning three little known tribes, the Wapisiana, Atterois and Turumas. I got also a small collection there on the way. I shall return later to continue the work.

"I took a hurried horseback ride across country and visited Mr. John Ogilvie, who has just returned from the Waiwai country. Mr. Ogilvie lives with Mr. H. P. C. Melville. . . ."

In the letters dated November 11th, Dr. Farabee wrote as follows:

"I arrived here last night and find that a boat has been held three days to take mail for me. The men are now at the landing ready to go and I must be brief as possible. For the past twenty days we have been on foot with carriers in southern British Guiana among the Macusi Indians living in the foot-hills of the Kanaku and Pakari ranges. As to health and physical fitness, let me say that in spite of a vertical sun I can make twenty-five miles a day without weariness. From Jupikari to St. Ignatius is fifty-four miles; we had to make it in two days on account of water. The second day, which was the sixteenth of our journey, we walked twenty-eight miles and got in at 4.30. The next morning at daybreak I was arranging packs for the next journey.

"We made collections among the Macusi and packed them at Jupikari. They will go down with this boat. You will notice a scarcity of packing material. You will also condemn the packing of a bundle of bones, but I had just time to hide them in the bag and there was no opportunity to pack them—the Indians are afraid to handle them and wouldn't carry them if they knew it.

"We shall start in a few days with thirty or forty carriers for the Waiwai country and beyond. We cannot tell how far we can go or how long it will take, for the region is unknown as you are aware.

"We find it very difficult to follow any definite program. The rivers are too low, the horses won't pack, the Indians are sick, etc., and we make shift with opportunities. When we went to Tirka we could get no horses or bulls to ride or pack, the Indians in two villages were all sick, so we got an ox cart for fifteen miles and got carriers there.

"The collections sent home are not large, but contain many good things. I have a great deal of new information concerning little known tribes and shall send copies of notes home from Para. There is

Digitized by Google

a very good creation myth, a flood myth and various animal and constellation myths from the Atterois which are very interesting indeed.

"Probably our best work was in finding urn burials on Mt. Tirka in the Pacaraima Range in lat. 4° N. and long. 59° 30′ W. Two urns are on their way to the Museum. I am inclosing with this, copies of the photos and am sending under separate cover to the Museum a number of films. I begged paper for these prints from Mr. Melville. He had very little to spare, so I could not make copies of all the films. This 'find' is interesting because the Macusis who now inhabit this region have no tradition that their ancestors buried in urns, but they have a tradition that they burned the dead. Now they always bury either under the floor or nearby."

At the end of March, at the time of going to press, no further news had been heard from Dr. Farabee. His intention evidently had been to penetrate as far as possible into the unexplored country lying along the borders of British Guiana and Brazil. He was joined at Melville's by Mr. John Ogilvie, a man who had long resided among the Indians, spoke their language and had great experience of the country. Further letters may be expected in April or May, when the party has returned from the trip on which they were starting at last report.

In January a temporary exhibit was made of baskets in the private collections of Mrs. Richard Waln Meirs and Mr. John W. Brock. A special feature of the exhibit, and one which afforded visitors to the Museum an unusual opportunity of seeing some of the best work of the surviving Indian basket makers was a series of Washoe baskets made by a woman of that tribe whose work exhibits great artistic and technical perfection.

Mr. George G. Heye has added a number of specimens to his North American ethnological collection in the Museum. Some of these were obtained by him in Europe during a journey which he made in the summer of 1913. Among these objects are a fine old painted buffalo hide war shield protected by its buckskin cover. This is a first-rate example of the war shield of the Plains Indians. A number of pieces of quill work also deserve special mention as well as several pairs of leggins of the Naskapi Indians with characteristic decorations in fine style and workmanship.

Digitized by Google

The Heye collections have further been enriched by a number of wampum belts which, added to those already on exhibition, make this collection of wampum now the largest and mos notable in existence. Among the Indian tribes represented by these wampum belts are the Penobscot, the Passamaquoddy, the Micmac, the Ojibway, the Delaware, the Huron and the Iroquois. Besides the belts which have historical associations, having been identified with treaty obligations, there are a number of ornaments and strings of wampum, such as served for ceremonial use.

The Museum has acquired from Captain George Comer a collection of Eskimo ethnology obtained on Southampton Island and the adjoining mainland. The acquisition of this collection was a very timely one, since Southampton Island is now practically deserted. The collection adds an important link to those already in the Museum, illustrating the culture of the Eskimo from Greenland to Alaska.

A collection of Chukchee and Eskimo ethnology has been presented to the Museum by Mr. E. Marshall Scull, who obtained these articles during a hunting expedition which he made with a group of companions in the summer of 1913 along the Asiatic coast of Bering Sea and the Arctic Ocean.

The Museum has received from the Rev. Frederick J. Paton, of Malekula, New Hebrides, and the Rev. H. A. Robertson, D.D., of Sydney, Australia, a collection of implements and articles of clothing made by the natives of the New Hebrides.

Letters have been received from Mr. Robert Burkitt giving an account of a journey which he made into northern Guatemala for the purpose of studying the archæology and ethnology of that region. Mr. Burkitt's report, which is illustrated by photographs, contains much interesting information regarding the present state of the natives and the evidences which he found of past civilization.

In the last number of the JOURNAL announcement was made of the purchase of a small collection of rare objects from a Tibetan monastery. These are more fully described in another place in this JOURNAL. It gives us satisfaction to announce that the

Digitized by Google

Museum has since been enriched by a larger collection from Tibet consisting of three hundred and twenty-five pieces. This is the notable ALEXANDER SCOTT COLLECTION, which was assembled by Mr. Scott during a residence of twenty-five years in Darjeeling. This collection is now being catalogued and prepared for exhibition. It will be described and illustrated in a later number of the JOURNAL.

The collection of Chinese bronzes has been increased by the purchase of four antique incense burners and vases.

A collection of about four hundred palæolithic implements from the Dordogne Valley has recently been purchased from Mr. L. Didon.

A second collection of palæolithic implements from La Quina, together with a cast of the La Quina skull, has been acquired through exchange from Mr. Henri Martin.

The Mediterranean Section has been enriched by the purchase of a Roman portrait head in marble. This sculpture is described in detail on other pages of the JOURNAL.

The excavations of the last ten years in Crete have revealed the importance of the Minoan culture in relation to Mediterranean civilization. The most striking objects that have been discovered in this connection are the painted terra cotta reliefs and frescoes, terra cotta figurines, stone lamps and other sculptures. The Ashmolean Museum at Oxford has for some years exhibited a series of reproductions of these objects. This Museum is now fortunate in having secured a similar set of reproductions which have been purchased through the Lucy Wharton Drexel Fund for casts.

The collections in the Mediterranean Section have recently been further improved by six pieces of Cypriote pottery obtained by exchange through the Metropolitan Museum.

Since the last JOURNAL went to press Dr. Hall's report on the excavations at Vrokastro in Eastern Crete has been published and distributed to subscribers.

Digitized by Google

Prof. Arthur Ungnad, of the University of Jena, has finished a volume of Babylonian letters on which he has been engaged since his arrival at the Museum in October. There are one hundred and thirty-three texts in the volume, all of them found in the Museum's collection. Some were procured from the excavations at Nippur and some purchased from dealers.

Although the building operations had to be suspended during the cold weather, work was resumed early in the spring, and since then steady progress has been made in the construction of the walls and of the eight interior arches which will support the dome. The outer walls have nearly been finished. During the spring and summer the roof will be placed in position and the work of finishing the interior will be in progress.

The number of visitors during 1913 was 74,493. During the first three months of that year the number recorded was 26,543. During the same three months of 1914 the number of visitors recorded was 17,980.

The numbers recorded for the first three months of each of the six years beginning in 1909 were as follows.

Jan. to Mar.,	1909	12,330
"	1910	12,508
"	1911	11,504
"	1912	26,865
"	1913	26,543
"	1914	17,980

Two facts of interest are brought out by these figures. During the years 1912 and 1913 an experiment was tried to measure the effect of conveying information to the public through some of the regular channels. Notices giving information about the Museum were placed where they would be likely to do the most good. The result is shown in the figures for 1912 and 1913.

By the beginning of 1914 all of these notices had been removed. The second point of interest brought out by the figures is that while the removal of the notices has been accompanied by a falling off in the number of visitors, this number still remains at a much higher level than had been reached before this method of conveying information to the public had been tried.

Digitized by Google

Publications of the University Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895–97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V. Hilprecht, 1904, $2.50.

Babylonian Section

Series A. Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrman, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.
Part 1, chiefly from Sippar, by Herman Ranke, 1906, $6.00.
Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.
Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.
Part 1, by H. V. Hilprecht, 1906, $5.00.

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.
Part 1, Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1: Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.

Vol. II, No. 1: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1912, $4.00.
No. 2: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, by A. T. Clay, 1912, $3.00.

Vol. III: Aramaic Incantation Texts from Nippur, by James A. Montgomery, 1913, $5.00.

Vol. IV: Historical and Grammatical Texts, by Arno Poebel, 1913, $8.00.

Digitized by Google

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscriptions of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No. 1, Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.
No. 2, Ceremonial Songs of the Creek and Yuchi Indians, by Frank G. Speck, 1911, $2.50.

Vol. II, No. 1, Takelma Texts, by Edward Sapir, 1909, $2.50.
No. 2, Chasta Costa Phonology and Morphology, by Edward Sapir, 1914, $1.50.

Vol. III, No. 1, Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.
No. 2, Excavations in Eastern Crete, Sphoungaras, by Edith H. Hall, 1912, $2.00.
No. 3, Excavations in Eastern Crete, Vrokastro, by Edith H. Hall, 1913, $5.00.

Vol. IV, No. 1, The Tahltan Indians, by G. T. Emmons, 1911, $5.00.
No. 2, Sacred Bundles of the Sac and Fox Indians, by M. R. Harrington, 1914, $3.00.

Vol. V, The Book of Chilam Balam of Chumayel, with introduction by G. B. Gordon, 1912, $10.00.

Vol. VI, No. 1, A Collection of Skulls from the Gazelle Peninsula, by George Grant MacCurdy, 1914, $1.50.

The publications of the University Museum may be procured from the following agencies: The University Museum, Philadelphia; Bernard Quaritch, London. Karl W. Hiersemann, Leipzig; Paul Geuthner, Paris.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. V PHILADELPHIA, JUNE, 1914 No. 2

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER

CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES

CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — JACOB S. DISSTON

T. BROOM BELFIELD — PIERRE S. du PONT

HENRY H. BONNELL — NORTON DOWNS, M.D.

E. W. CLARK, Jr. — GEORGE L. HARRISON, Jr.

S. W. COLTON, Jr. — GEORGE G. HEYE

JOHN W. CONVERSE — B. FRANKLIN PEPPER

ECKLEY B. COXE, Jr., F. R. A. I. — JOHN WANAMAKER

TALCOTT WILLIAMS, LL.D.

Executive Officers

Director, G B. GORDON, Sc.D.

Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000

FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100

SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25

ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. V PHILADELPHIA, JUNE, 1914 No. 2

A GRANITE SPHINX FROM MEMPHIS

OF all the hybrid creatures, half man and half beast, which are represented in ancient art, the most famous is the sphinx. Such mythical creatures are numberless and are common to the art of Mesopotamia, to that of Egypt, and to the Mediterranean area generally. One has only to recall the Minotaur of Crete, the centaurs of Greece, the Cherubim of the Hebrews, the winged bulls of the palace of Sargon at Khorsabad, and the strange gods of the Egyptians, to realize how manifold and widespread these monstrous forms were. In Egypt, from a remote era, a favorite combination was that which united the body of a lion with a human head. That this form had become firmly established at the time of the Old Kingdom, is shown by the great sphinx of Gizeh, and although many other types of sphinxes were known to Egyptian art, such as the sitting sphinx, the sphinx with a woman's head, or the sphinx trampling his enemies, the type made famous by the great sphinx at Gizeh remained always the most popular. To the sphinx of Greek legend, whose riddle was solved by Oidipous, this type stands in marked contrast; the Greek sphinx is represented in a sitting position, is winged, and has the head of a woman, whereas the Egyptian type is wingless, is represented in a lying position, and has the head of a man.

The Egyptian sphinx, moreover, had a significance entirely different from that of the Greeks, for it was, as a rule, nothing but a portrait of a reigning Pharaoh with the body of a lion, which implied that the king was represented in his capacity of guardian. Occasionally it was a god who was thus represented, as at Abusir, where the god Sopt was depicted in the form of a sphinx. The later Egyptians of the New Empire regarded the great sphinx at Gizeh as the statue of a god, but they were mistaken; modern

Digitized by Google

scholarship has shown that it was in reality a portrait of Chephren, the builder of the second pyramid and of the valley-temple by which the sphinx stood.

In 1912 within the great temenos of the god Ptah at Mem-

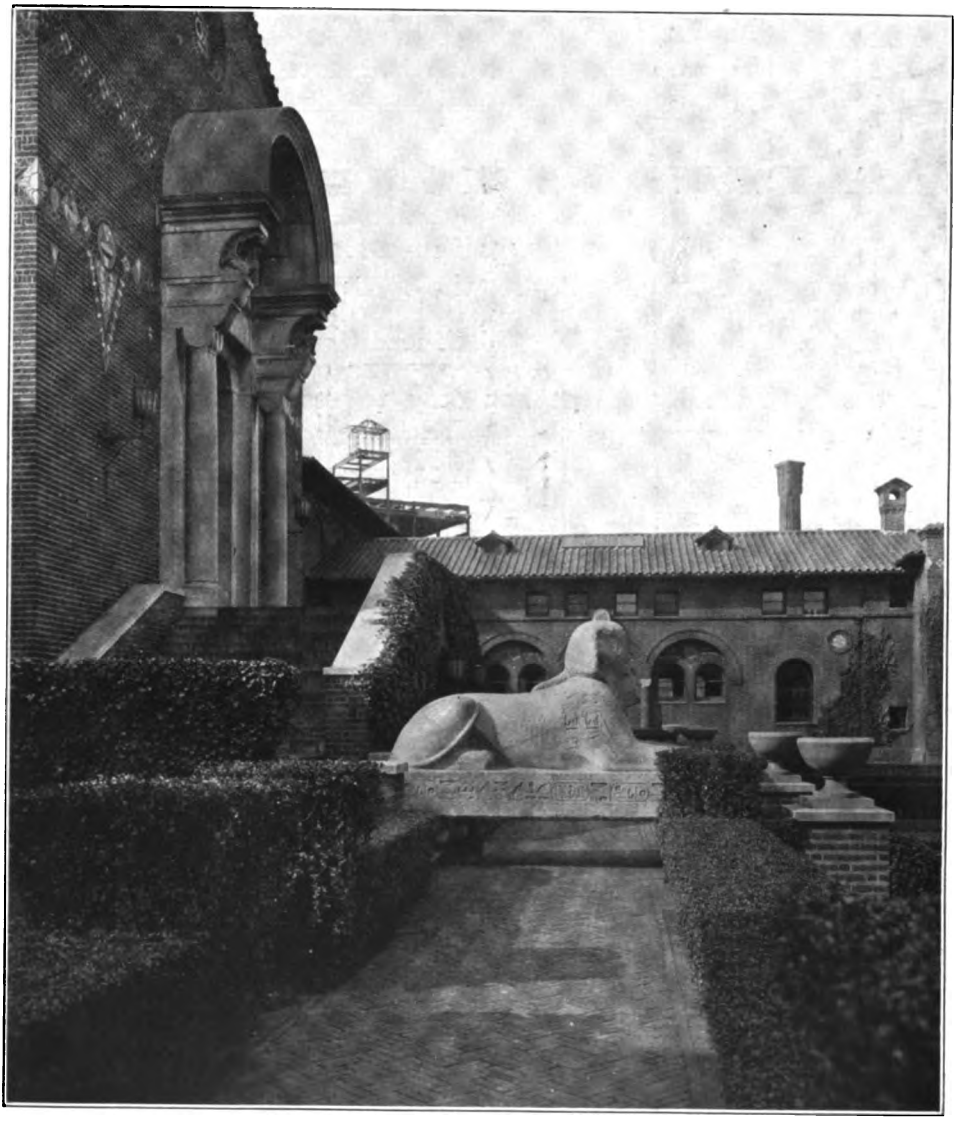


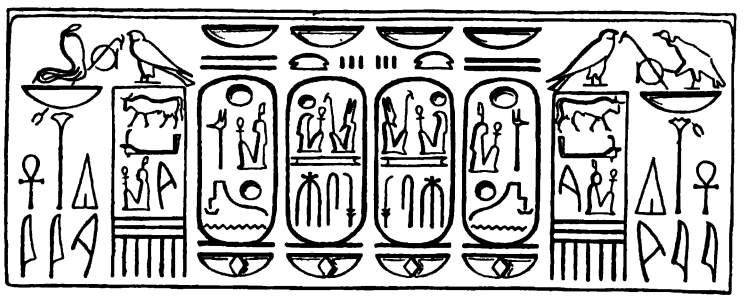
FIG. 24.—A bit of the Courtyard of the Museum, showing the Sphinx.

phis, a red granite sphinx was found by the English excavators of the British School of Archæology in Egypt. A granite dyad of Rameses II and Ptah, found at the same time, was granted to the Ny Carlsberg Museum at Copenhagen; the sphinx was acquired

Digitized by Google

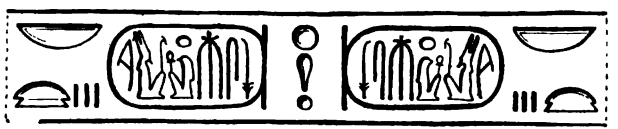
Left side of pedestal—(spectator's point of view).

Right side of pedestal.

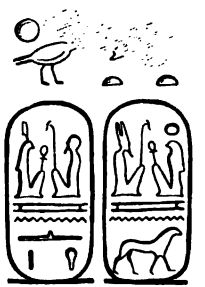


Front of base.

Breast.



Back of base.



Shoulders.

FIG. 25.—Inscriptions on the Sphinx. For translations see page 32.

Digitized by Google

for the University Museum. It reached America in the autumn of 1913 and was set up temporarily in the courtyard of the museum. It is a colossal piece of sculpture measuring twelve feet seven inches one way and three feet nine and one half the other. The surface of the granite is beautifully preserved except for the head and a part of the back which, unfortunately, remained exposed after the rest of the statue had become covered with debris. Thus the face is badly weathered, whereas the cartouches and inscriptions on the base have edges as sharp as on the day they were cut.

The inscriptions show that this sphinx, according to the general rule, was the portrait of a Pharaoh and that the Pharaoh represented was Rameses the Great. They consist merely of epithets and of titles of the kind so familiar from the long series of monuments erected by this famous king to commemorate his own achievements. Dr. Caroline L. Ransom has kindly contributed the translations of these inscriptions which read as follows.

LEFT SIDE OF PEDESTAL (spectator's point of view).—Inscription written from right to left: "Live the Horus, Mighty Bull, Beloved of Truth, Lord of the Two Lands, Usermare-Setepnere, Lord of Diadems, Meriamon-Ramessu, Favorite of the Two Goddesses, Defender of Egypt, Binder of the Foreign Lands, Lord of the Two Lands, Usermare Setepnere."

RIGHT SIDE OF PEDESTAL.—Inscription written from left to right: "Live the Horus, Mighty Bull, Beloved of Truth, Lord of the Two Lands, Usermare-Setepnere, Lord of Diadems, Meriamon-Ramessu, Golden Horus, Mighty in Years, Great in Victories, Lord of the Two Lands, Usermare-Setepnere."

FRONT OF BASE.—Inscription arranged symmetrically. The two central cartouches both read: "Lord of Diadems, Meriamon-Ramessu"; the next two, second from the center on each side, read: "Lord of the Two Lands, Usermare-Setepnere." Then on each side second from the corner, occurs the so-called "Banner name" which reads: "The Horus, Mighty Bull, Beloved of Truth." At the left hand corner, we have: "Beloved of the Goddess of Lower Egypt, given life"; at the right hand corner: "Beloved of the Goddess of Upper Egypt, given life."

BACK OF BASE.—Arranged symmetrically and read from corners (not from center as in inscription on front of base), the central group, "like Re" being read twice. This reads: "Lord of Diadems, Meriamon-Ramessu, like Re."

Digitized by Google

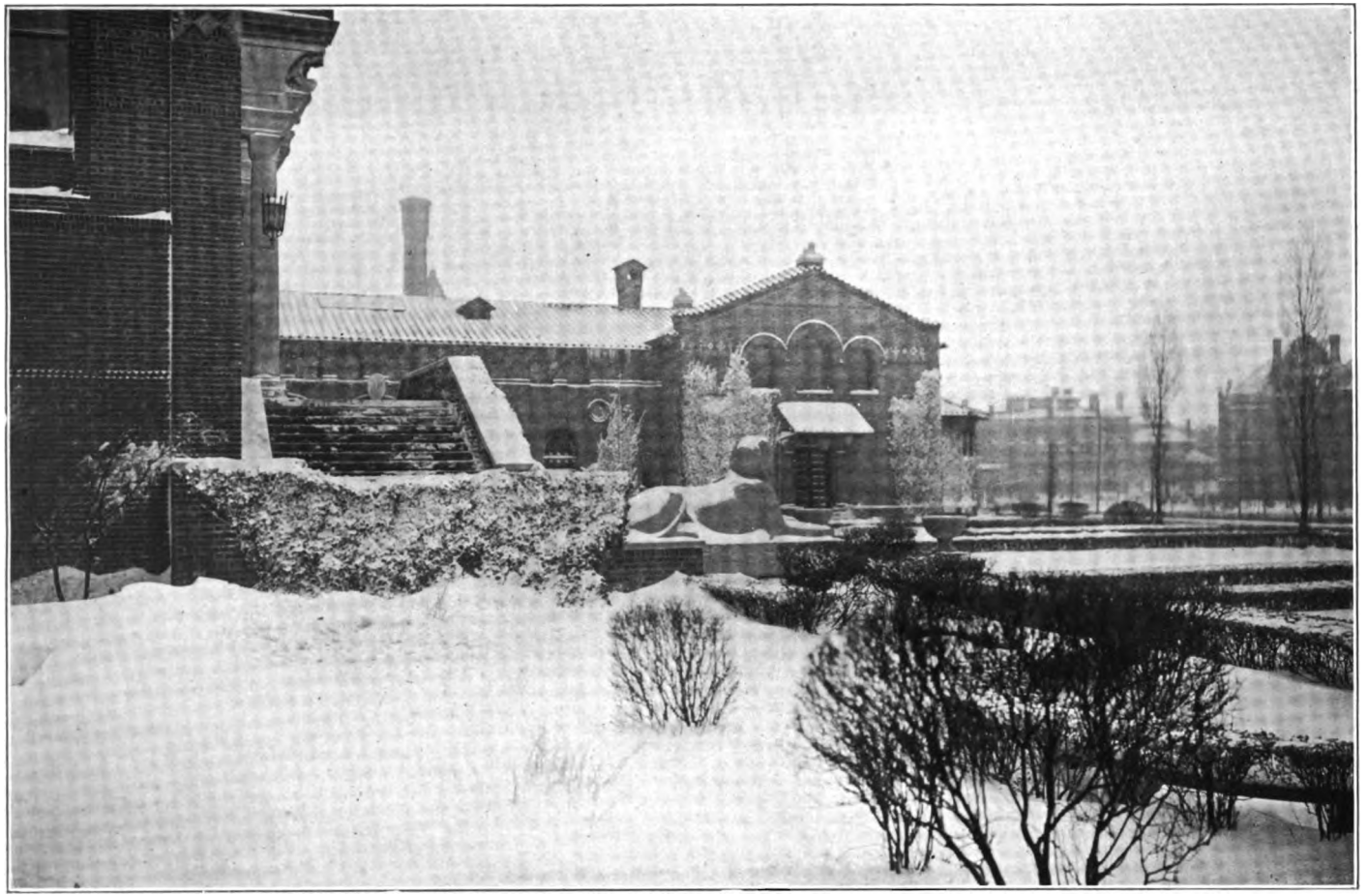


FIG. 26.—Winter scene in the Courtyard of the Museum.

Digitized by Google

ON BREAST OF SPHINX.—Two cartouches arranged symmetrically, that is, the signs face towards the center and the one at the right is read from the left and the one at the left from the right. On right, "Lord of Diadems, Meriamon-Ramessu"; on the left, "Lord of the Two Lands, Usermare-Setepnere."

ON SHOULDERS OF SPHINX.—Two cartouches of Merneptah, the successor of Ramses II, therefore, of course, added subsequently to the original inscriptions. The cartouche to the front on each side reads: "King of Upper and Lower Egypt, Binre-Meriamon"; the cartouche to the back: "Son of Re, Merneptah-Hotephirma." The same symmetrical arrangement for decorative effect is observed as in the cartouches on the breast of the sphinx.

As typical of the spirit of Rameses II and the nineteenth dynasty (1350–1205 B. C.) this monument has no little historical value. Yet its chief interest will doubtless be as a work of art, for it has those qualities of style which characterize the greatest work of Egyptian sculpture, a rigid exclusion of unessential details, a feeling for decorative effect both in the composition and in the treatment of separate parts, and that immobile quiet which belongs to monuments in stone.

E. H. H.

Digitized by Google

THE ALEXANDER SCOTT COLLECTION

IN the last number of the JOURNAL, announcement was made of the purchase of the Alexander Scott Collection of art objects from Tibet and Nepal. The collection as a whole sustains a high level of artistic merit and out of the three hundred and twenty-five objects comprising it, there are about fifty of quite exceptional interest.

Genuine examples of good Tibetan workmanship are rarely seen in western museums, and the utensils and other articles which find their way into public or private collections and which in that closed country have served in connection with religious rites, are usually brought surreptitiously across the Indian border and sold in the bazaars, or otherwise disposed of for money. Mr. Scott enjoyed unusual opportunities for acquiring such objects during the twenty-six years of his residence in Darjeeling. He moved freely among the people of all classes and even counted among his intimate acquaintances some of the Tibetan lamas whose taste in matters of Buddhist art was formed under the best conditions and whose knowledge of Tibetan history and tradition was reliable. Mr. Scott was a sympathetic student of the religious art of the Orient, and being himself an artist, approached the subject in the right direction. The objects in the Scott collection were chosen with reference to their artistic merit and to their bearing upon the religious traditions which are embodied in them. They will form a basis upon which a collection illustrating the culture of Tibet may be assembled as one of the features of the University Museum.

The collection consists almost entirely of metalwork. There are, however, at least four objects of a different class. One of these is the lama's apron, covered with carved bone tablets and beads; another is a drinking cup carved from a rhinoceros horn; the third is a crystal Buddha and the fourth and most remarkable is the ivory tablet illustrating the life of Buddha.

The fact that Tibet is a country closed to Europeans leaves us in ignorance about its archæology and in doubt as to how far a really native art was developed. However this may be, it is clear that most of the metalwork as well as the carvings was either made in India or derived its inspiration from Indian sources. Chinese influence, while not so strong as that of India, was also influential in shaping the artistic tradition of Tibet.

Digitized by Google

FIG. 27.—Alexander Scott, Esquire, at work in the Himalaya Mountains.

Digitized by Google

Among Mr. Scott's acquaintance at Darjeeling was a Tibetan, Dousand Up, himself a lama and a man well versed in the history and traditions of his country. Accompanying the Scott collection is a package of notes, written by Dousand Up in English and in his own hand, describing various objects in the collection. These notes contain much information not usually accessible. A few of these will be given in the following pages in connection with the illustrations and without altering the style of their author. A letter from Mr. Scott referring to the author of these notes is of so much interest that I give it in full.

G. B. G.

PHILADELPHIA, April 20, 1914.

DEAR DR. GORDON:—

In response to your kind invitation to share the task with you of cataloguing and explaining my collection of statuettes, altar vessels and various objects from Tibet, I enclose a number of detailed and carefully considered explanations written for me by Lama Dousand Up of Darjeeling. He is a Tibetan and was educated for monastic life, but his ability in speaking and writing English brought him under the notice of the British authorities and he was given the position of Government Interpreter to the Law Courts of Darjeeling. His notes will show what a friendly interest he took in this collection. It was my practice on acquiring a new specimen to send it to him for description from the Buddhistic point of view. This he always did with enthusiasm for the reason, as he expressed it, of opening the eyes of the Christian to the beauties of his faith. Whilst of course his mind was centered on the religious significance of these objects, mine was more directed to their artistic interest and the history of the art which produced them. I therefore enclose two papers which I have written inviting attention to Buddhistic art as it appeals to me and to the wonderful ivory carving of the episodes in the life of Gautama-Sakya-Muni, together with some other objects of interest not included by Dousand Up in his catalogue. Trusting these may be of use for your MUSEUM JOURNAL,

Believe me

Yours very sincerely,

ALEX. SCOTT.

Digitized by Google

BUDDHISTIC ART

When I saw Indian gods and temple ornaments for the first time I remember feeling, like others, a sense of dislike. They gave me little pleasure on the æsthetic side and as for their religious significance, the words of an old hymn, "The heathen in his blindness, bows down to stocks and stones," rang in my ears every time I looked at them. This it must be frankly acknowledged was the outcome of ignorance and want of sympathy common to all but a very few. It is only of recent years that the general public has had opportunities of knowing anything about Buddhism, either from its historical, archæological or artistic aspect. During the last thirty years, however, a great deal of interest has been felt in the subject, and when Sir Edwin Arnold wrote his beautiful poem, "The Light of Asia," he opened the gates, as it were, to what had been a close preserve. Since then exploration has proceeded with vigour, and collectors from all lands have been busy,—books have been written and photography has faithfully and vividly exhibited to larger audiences the skill, the patience, the fervour of a race of craftsmen, who wrought unceasingly for a full thousand years, and who then, as many years ago, ceased its activities. Of even greater value as a help to the inquiring mind are the museums, affording as they do, ready facilities and intelligently arranged collections for easy reference. In this connection one can only think with admiration of what has been done in the Royal Museum at Berlin in bringing together a classified series of original sculptures and casts of ancient Indian origin and it is devoutly to be hoped that other museums will follow its good example. With all they can do, however, only an imperfect idea of what this art has achieved, will be formed. Wonderful as are the gateways of the Sanchi Tope in Bhopae and the rock-hewn temples of Ellora and Elephanta and Ajunta, and marvelous as are the temples of Mt. Abu and Amaravati and Barhut they were surpassed by the Indian artist emigrants who found refuge in Java after the disaster to their religion in Khatiawar. There, high up on a stony ridge, stands to this day the most magnificent monument of Buddhist art in the whole of Asia.

It is built in seven stories; around five of them are sculptured galleries or pilgrims' procession paths. The entire building is encrusted with sculptures which if placed side by side would extend

Digitized by Google

nearly three miles. These are not rough and coarse carvings, very far from it: symbolism in exquisite detail is everywhere. The whole scheme was sublime, the idea being for pilgrims to visualize in sculptured form and ordered sequence the complete history and philosophy of the Buddhist faith; an open book for the most ignorant to understand at a glance, telling in plastic art the whole life story and message of Gautama.

How many generations or even hundreds of years were consumed in such a stupendous task, who knows? This makes it all the more marvelous, as it could hardly have been all designed by one man. Yet the continuity in style suggests that however long the work may have taken one original design had been adhered to. Could this be proved, he who thus created this astounding thing might well be acclaimed as the greatest designer who ever lived. There is, too, an evident joyousness throughout the work itself, telling assuredly that patient, lifelong tasks of succeeding generations were the fruits of willing devotion and not of enforced labor.

This indeed is the keynote to an art which developed centuries before the birth of Christ and continued in varied forms of expression for seven or eight centuries after, for just as there were great men of zeal like the Emperor Asoka to encourage art, so must there have been thousands of small men but of great zeal too, determined to give all the energy of their lives to a training and practice for the service and glory of the Master. To those who do not know the rudiments of Buddhistic history it should be recalled that in the thirteenth century A. D. India was to a great extent conquered and overrun by the Mahomedan, Timun, under whose orders the destruction and mutilation of shrines and images were carried on with a venom similar to that of the Puritans in England, three hundred years later. They may have flattered themselves that they were original, when with gunpowder and sledge hammers they ruined delicate stone traceries and made havoc of the effigies of knights and ladies and of the blessed Lord himself, but they were not. Even as then all semblance of a truly religious art was killed in England, so in India did Buddhist art receive its death stroke and from that time till the present it has only survived in the form of smaller objects for temple use.

It is not possible to be exact as to when such objects were first made. Perhaps, when the great works of antiquity were created, a race of metal workers and craftsmen in ivory and other materials

Digitized by Google

also developed, whose traditions were and still are carried on in Nepal. To the skill and genius of the Wewaris, the artisan class of this country is perhaps due the credit of nearly all the fine work that comes from Tibet.

It is usual to speak of Tibetan work and workmanship—but there has, in truth, been very little of that, though some knowledge of painting and metal work has been acquired by the monks with the help and tuition of Chinese and Nepalese artists. There must have been some extraordinarily talented men among these in bygone days, and Mr. W. T. Heely, an English official in the Indian Civil Service, has made a most interesting translation from an old history of Buddhism written in 1608 by a Tibetan lama named Târanâth, extracts from which are well worth reading.

He says, "In former days human masters who were endowed with miraculous powers produced astonishing works of art. It is expressly stated in the 'Vinaya-agama' and other works that the wall-paintings of those masters were such as to deceive by the likeness to the actual things depicted. For some centuries after the departure of the Teacher, many such masters flourished. After they had ceased to flourish, many masters appeared who were gods in human form: these erected the eight wonderful chaityas of Magadha—the Mahâbodhi, Manjusridund-hubh-îshvara, etc. (the relic-shrines marking the chief sacred places of Buddhism) and many other objects.

"In the time of King Asoka, Yaksha artisans (a race of demi-gods or supernatural beings) erected the chaityas of the eight great places, the inner enclosure of the Vajrâsana.

"In the time of Nâgârjuna many works were performed by Nâga artisans. Thus the works of the Yakshas and Nâgas for many years deceived by their reality. When, in process of time, all this ceased to be, it seemed as if the knowledge of art had vanished from among men. Then for a long course of years appeared many artistic efforts, brought to light by the striving of individual genius, but no fixed school or succession of artists.

"Later, in the time of Buddhapaksha (the identity of this monarch is uncertain) the sculpture and painting of the artist Bimbasâra were especially wonderful, and resembled those early works of the gods. The number of his followers was exceedingly great, and, as he was born in Magadha, the artists of his school were called Madhyadesha artists. In the time of King Shîla there lived

Digitized by Google

an especially skilful delineator of the gods born in Marwâr, named Shringadhara: he left behind him paintings and other masterpieces like those produced by the Yakshas. Those who followed his lead were called the Old Western school.

"In the time of kings Devapâla and Shrîmant Sharmapâla there lived in Varendra (Northern Bengal) an exceedingly skilful artist named Dhîmân, whose son was Bitpâlo; both of these produced many works in cast-metal, as well as sculptures and paintings which resembled the works of the Nâgas. The father and son gave rise to distinct schools; as the son lived in Bengal, the cast images of the gods produced by their followers were usually called gods of the Eastern style, whatever might be the birthplace of their actual designers. In painting, the followers of the father were called the Eastern school; those of the son, as they were most numerous in Magadha, were called followers of the Madhyadesha school of painting. So in Nepal the earlier schools of art resembled the Old Western school; but in the course of time a peculiar Nepalese school was formed which in painting and casting resembled rather the Eastern types; the latest artists have no special character.

"In Kashmir, too, there were in former times followers of the Old Western school of Madhyadesha; later on, a certain Hasurâya founded a new school of painting and sculpture, which is called the Kashmir school.

"Wherever Buddhism prevailed, skilful religious artists were found, while wherever the Mlechchas (Muhammadans) ruled they disappeared. Where, again, the Tirthya doctrines (orthodox Hinduism) prevailed, unskilful artists came to the front. Although in Pakam (Burma) and the southern countries the making of images is still going on, no specimens of their works appear to have reached Tibet. In the south three artists have had many followers: Jaya, Parojaya and Vijaya."

This shows clearly that there was probably never a time when art in its many forms, but especially in painting and symbolism was not of the most serious importance to professors of the Buddhist faith. The lament that even in his day this art was already on the downward path and that the conquering Moguls had been the cause, is of especial interest as being penned so long ago in far away Tibet.

A. S.

Digitized by Google

A CARVED IVORY TABLET AND SOME OTHER EXAMPLES OF BUDDHISTIC ART

The carving is executed in a section of elephant's tusk fashioned into a tablet. It is arranged in medallions, representing some of the episodes in the life of Buddha-Gautama-Sakya-Muni. At the first glance it presents an artistic and skilful arrangement of

FIG. 28.—Buddhist hermit at Pedong in Sikim.
From a study by Alexander Scott.

forms so intricate as almost to repel study, but no known specimen of Oriental art better deserves the very closest attention. This may be stated for many reasons, amongst which, priority I think should be given to the fact that it depicts an early and pure form of the Buddhist faith which has for centuries been almost lost sight of. Upon it, what have been called the parallels in the Life of Buddha and the Gospel of St. Luke are strikingly in evidence. These parallels have been made much of by sceptics, but must not be pushed

Digitized by Google

FIG. 29.—Carved Ivory Tablet, representing chief episodes in the life of Gautama Buddha.

Digitized by Google

too far. Nevertheless, it is strange to find in this ancient carving, more than a hint of the Annunciation; of the Divine Message; of the dispute with priests of a rival faith; of the wayside supplication and of the Temptation in the Wilderness. Another point of great interest lies in the question as to what Christian art owes to Buddhism. Modern opinion agrees that it owes much and this old relic of the past helps to prove it. Look for instance at the top of the tablet, where, in the center, is a representation of the birth of Buddha. It is enclosed by pastoral emblems, among which are seen sheep and hares. Do not these recall the pictures of the Nativity by painters of the Renaissance? Look at the plinth or foundation of the large figure of Gautama in meditation under the sacred bohdi-tree in the cave of Budh-Gaya; you will see that it is supported by two cherubs. Do not these recall the design of the holy water receptacles of St. Peter's at Rome.

As in Christian art there have been changes from realism to idealism and back again to realism, so have archæologists revealed the history of Buddhist art to us. They have taught us that there was, co-existent with the early teaching of this faith, a genuine love and worship of nature. Turn to this tablet again and observe the love and appreciation of nature which guided the hand that carved the leaves, the birds in their nests and the tiny animals. Note the natural lines of the draperies and even the expressions of the faces. Look at Ananda, the beloved disciple, sitting with his master in the cave trying not to laugh whilst a demon is tickling his ear with a feather. And this again is a very special point of interest, for humor has no place in Indian art. That art is devoted wholly and solely to sacred purposes and with this single exception I have never seen an instance to the contrary.

It may well be asked, who made this ivory tablet. Where and when was it made? My own belief, confirmed by lamaistic traditions and what is known to the archæological world of the history of Indo-Buddhist art is that it was made by an Indian, probably in Kamrup (Assam) at the old city of Gauhati, possibly in the fifth or sixth century A.D. Whoever he may have been, it is certain that he must have been a Buddhist of the old faith who knew nothing of the later developments and symbolisms. The lamas themselves with whom I talked are certain that it is very much older and say that it would quite inevitably have been designed on an entirely different plan with many added features if

Digitized by Google

FIG. 30.—Antique Crystal Buddha on Pedestal with Symbolical Screen.

Digitized by Google

it had been made later than King Asoka's time (250 B. C.) which was when the gates of Sanchi were made. Almost in corroboration of this, Professor Vincent Smith, the famous archæologist, remarks that "the art of Asoka's time was characterized by frank naturalism, thoroughly human, a mirror of the social and religious life of ancient India," and he adds, "apparently a much pleasanter and merrier life than that of the India of later ages," and furthermore that "the ancient Indian artists, like Cellini and the other great craftsmen of the Renaissance, were able to turn from one material to another without difficulty. Similar versatility was displayed by the Bhilsa ivory carvers, who executed some of the stone reliefs at Sanchi and by still earlier craftsmen, who readily applied to stone the skill previously acquired in working materials of a less permanent kind." (No. 1162.)

ANTIQUE CRYSTAL BUDDHA ON PEDESTAL WITH SYMBOLICAL SCREEN (Fig. 30).—This is, so far as can be ascertained, the only *Indian* crystal statuette of Gautama known to collectors. It came from Tibet, but was probably made at Gauhati, Assam, over a thousand years ago. This is the belief of the lamas. There is a Buddha of crystal in the temple of the Sacred Tooth at Kandy, Ceylon, but it is of Chinese make and comparatively modern. (No. 1116.)

CHUNGA OR PORTABLE BARREL FOR MURWA BEER (Fig. 31), brewed from the fermented juice of millet seeds. In general use in Tibet, Butan and Sikim. This is an exceptional specimen, the rich ornamentation being fine old Nepalese repousse or hammered work. Eighteenth century. (No. 1165.)

LIBATION CUP of rhinoceros horn, bearing ten plaques outside and one inside, carved in relief and representing the Hindu Pantheon from a Nepalese Temple. Spoon used with it, copper. Nepalese workmanship. Eighteenth century. (No. 1131.)

FIGURE OF DÖLMA OR TARA (Fig. 32).—She is the Tutelar goddess of the established church of Tibet, the Gelukpas. She is the personification of divine charity and protection. She is said to be inviting all the wise and righteous to a feast of divine wisdom, with her right hand extended, saying, "Come and partake." With her left hand she holds the lotus of immortal rebirth and makes the sign of the Trinity with her fingers saying, "Fear not, come and I will protect. I am the manifestation of the three in one. I will protect now and give you immortal birth hereafter," symbolized by the lotus. She is the combined form of all the merciful, attrac-

Digitized by Google

FIG. 31.—Chunga or Portable Barrel for Murwa Beer.

Digitized by Google

FIG. 32.—Dölma or Tara, Tutelar goddess of the Established Church of Tibet.

Digitized by Google

tive, loving and lovable attributes of the *Cause of all Causes*. The attitude of her feet is called the Bodhisattvic Asan or posture of Bodhisattvas.

She sits upon the throne of double petalled lotuses, meaning that she is an eternal and immortal being herself and is able to give eternal life unto others.

She is fully dressed and most beautifully adorned with jewels, meaning that she is perfect from every point of view.

She is surrounded by a halo of rainbow light, meaning that she dispels the darkness of ignorance and bestows the beauty of wisdom and enlightenment. (No. 1123.)

A. S.

NOTES BY DOUSAND UP

AN IMAGE OF BUDDHA (Fig. 33).—This figure is one of a very rare series of images made at Gaya at least two thousand years ago, in the reign of the great Emperor Asoka. But whether it is one of the original or one subsequently made in the same mould, it is very difficult to tell.

But from the fact of the Dorji on the throne, right in front of the image, and the double throne of lotus petals all round in which respect it is not like any other Tibet or Nepal made images, it is clearly one of those moulded in Gaya. And there is a restriction forbidding it to be copied exactly. Mere copies must have the Padma or lotus throne unfinished, that is, only carried around three fourths of the circumference. Also the patches on the priestly garb are never depicted as minutely in the copies as in the originals.

There are thirty-two signs of auspiciousness upon this image, among them the upraised crown on the head, the curls of hair which turn always to the right, long and tapering fingers, the whirl of hair on the spot where the eyebrows meet, dark blue eyes, eyelashes like those of a cow (sweeping), even teeth closely set together, possessed of very sensitive and fine palate, cheeks like those of a lion (round), the shoulders very round and gracefully shaped, wide shoulders, both in front and back, fine skin of flesh, the upper portion of the body resembling a lion's front, the lengthened lobes of the ear, the marks of Chakra on the hands and feet. The possession of this image is said to ensure wealth, fame, prosperity and long life to the possessor.

Digitized by Google

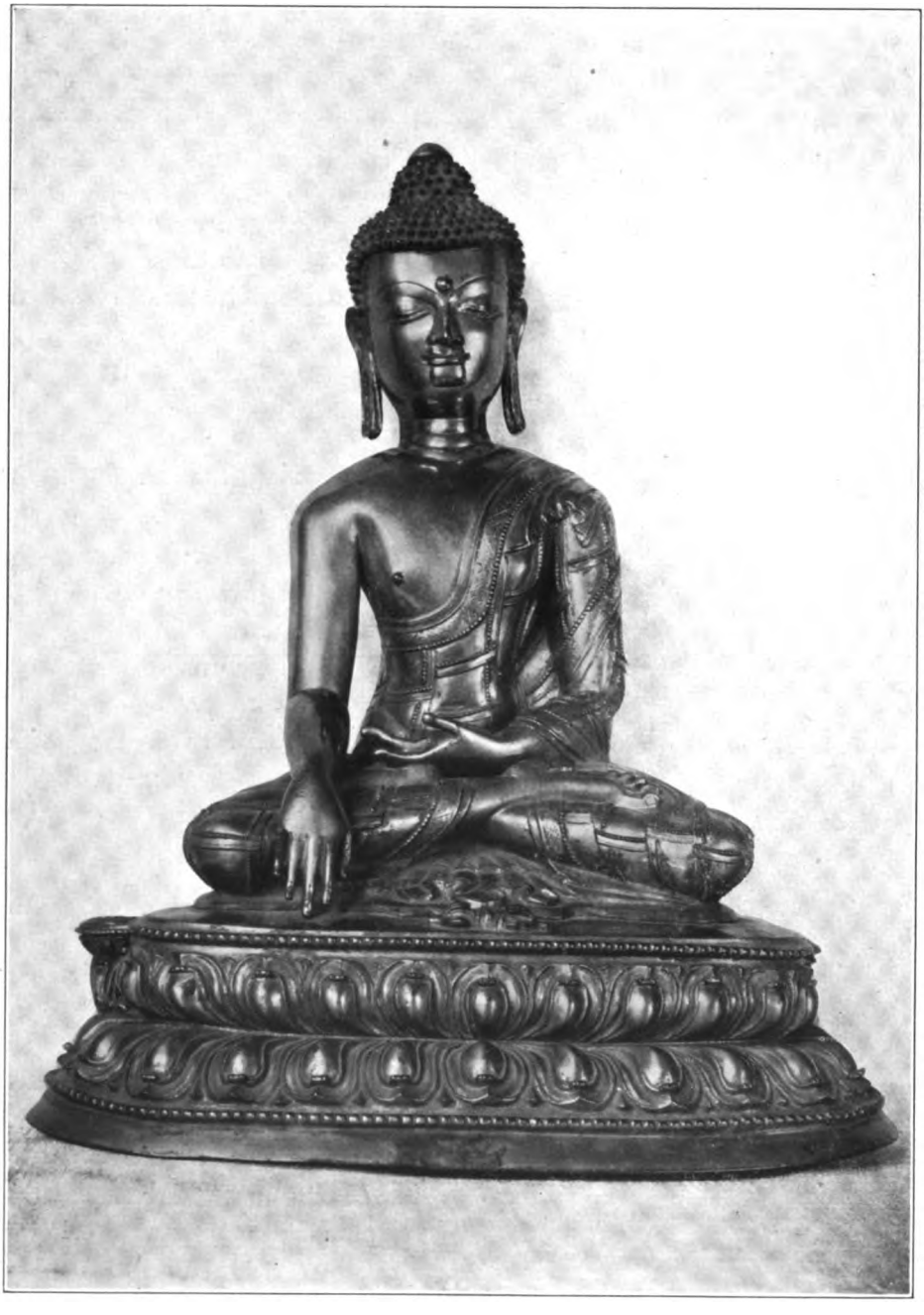


FIG. 33.—An Image of Buddha.

Digitized by Google

If we keep this image on the altar in our house and think of how Buddha Gautama Sidhartha (Sakya Muni) lived, how he loved all sentient beings, how he gave up a kingdom for the purpose of seeking a path whereby all might obtain Nirvana, and if we once ponder on the nature of Nirvana to which he aspired, we shall obtain this Nirvana. (No. 1110.)

JETCHÜN MILA REPA (Fig. 34).—This is a likeness of a saint and there are few symbols to explain besides his Yogi's dress, the skull bowl and the lotus throne, as well as the antelope skin that he sits on. The band that he has on the right shoulder is the meditation supporting band, called Gomthak in Bhutia or Tibetan. He sits in the Sempay Kyilting, or Bodhisattvic Asan posture. The Gomthak is a band used to support the devotee in a particular posture even in sleep.

He holds his right hand in the position expressive of reciting his psalms, of which there are a great many. They are quoted by the Buddhists as next to Buddha's and Padma Sambhava's sayings in authority. He is represented with the skull bowl from which he used to eat.

Now for a little history of the saintly man himself. He was the son of a well-to-do man named Mila Sherap Gyaltehhan, and his mother's name was Yiun Myangtchhu Kangyan, of Kyangatcha, on the northern frontier of Nepal, about eight or nine hundred years ago. He was orphaned by the death of his father, who willed that his property should be looked after by Mila Repa's uncle and aunt during his youth and childhood, but restored to him when he came of age, which they never did. Then at last the false trustees fairly undeceived the poor widow and orphan of their intention to rob them of their patrimony. Upon knowing this, Jetchün's mother sent him to study black magic, by the power of which Jetchün destroyed thirty-five members of his uncle's and aunt's family. Repenting afterwards, he sought to make up for his sin by devoting his life to religious studies under Pha Marpa, a disciple of Pal Naropa, who in turn was a disciple of Pal Tailopa and Dorji Chhang. Under Marpa's guidance and instructions Jetchün obtained initiation and confirmation. After that he lived as an ascetic Yogi in Takar Taso for about eighteen years and for about eighteen years longer on top of Mount Everest called by the Tibetans, Lapchi Kang, and from there, after having obtained supernatural powers, he finally ascended heaven by transfiguration. (No. 1111.)

Digitized by Google

FIG. 34.—Jetchün Mila Repa. Nepalese Saint.

Digitized by Google

FIG. 35.—Nigōnpo Jeatchūn Rdorje Achhang. Founder of the Karjyüt Pa sect of Tibet.

Digitized by Google

FIGURE OF NIGÖNPO JEATCHÜN RDORJE ACHHANG (Fig. 35), (pronounced as Gonpo Jetchün Dorja Chhang) in Bhutia, the saint who propagated the present system of Bajrayana doctrine in India about 1200 A. D. He is called Bajra Dhara in Sanscrit, from the fact that he holds the Dorji (thunderbolt) in his right hand, symbol of almighty power, and the Tchebun, or urn of life, in the left, symbol of life eternal. He is the first saint who puts on a Hayruka's dress, that is the Yogi's dress: bone ornaments, bone beads on his breast and arms, and a double row of beads crossed round his breast with a Mehlong or mirror, meaning the power of reading thoughts clearly.

He has his hair knotted at the crown of his head and wears conch earrings. This is the dress of a Sivaic Yogi, meaning that his doctrine is Yogic. But over all these, he wears a Buddhistic priest's mantle, meaning that he is a Buddhist. He sits upon a throne of double petalled lotus, meaning that he has obtained celestial rebirth for himself and can also give it to others. His own name is Pal Dan Gönpe Jetchün Dorji Chhang Pal Tailo Gnyana-Bhadra, meaning the noble and all-powerful Tailo of the suspicious wisdom.

He is the founder of the Karjyüt Pa sect of Bhutan and Tibet and lived about twelve hundred or thirteen hundred years ago in India. (No. 1113.)

THE FIGURE OF THE FOUR-FACED, TEN-HANDED IMAGE WITH TARA OR THE FEMALE DEITY ON ITS LAP. THIS IS CALLED PALKHORLODOMPA (Fig. 36).

Item 1.—The sexagonal throne, same as in the figure of Buddha.

Item 2.—The lotus throne and the sun and moon tiers, same as in the figure of Buddha.

Item 3.—The throne is supported by two elephants, meaning Bodhi Satwic Path or that this state of the conception of the Paramatma or Nirvana is founded on the Mahamic doctrines, which preach the path of the Paramitas. The Paramitas mean in Sanscrit transcendental wisdom.

Item 4.—There are the male and female in this. The male stands for wisdom and power; the female for love and mercy.

Item 5.—The male has eight hands (the noble eightfold path and the eight paramitas to be obtained thereby) each bearing a symbolical weapon or symbols of auspiciousness.

I will now begin with the upper of four right hands. It has a sword, which signifies wisdom to cut ignorance; next below that,

Digitized by Google

FIG. 36.—Palkhorlodompa. Four-faced, ten-handed figure with Tara on its lap.

Digitized by Google

the hand bears a hook like an elephant's goad, meaning the hook of grace. The third below holds an arrow, meaning method and will. The fourth hand bears the Dorji in the front of the heart, meaning eternal peace and immortal life.

The upper of the four left side hands bears a jewel sprouting from a lotus, meaning celestial rebirth and full attainment of one's wishes. The second one below holds a lasso, which means affection. The third hand holds a bow meaning divine power. The fourth hand holds a bell signifying spiritual bliss and comprehension or omniscience.

Item 6.—The male figure sits in the Bajra Assan posture, meaning that his state is to be attained by Samadhi, or ecstatic spiritual bliss.

Item 7.—He has four faces, which means that he is always in the four incomprehensible and unbounded states of mind. They are:

First.—Boundless and incomprehensible compassion which says, "Let all sentient beings be ever happy and let them always exist in happiness."

Second.—Boundless and incomprehensible affection and sympathy saying, "Let all sentient beings be separated from pain and the causes thereof."

Third.—Boundless and incomprehensible love saying, "Let all sentient beings ever enjoy pure and holy happiness unalloyed with any pain and grief or tinge thereof."

Fourth.—Boundless and incomprehensible equality saying, "Let all sentient beings always exist in the state of equality and harmony, let them be always separated from ideas of partiality and likes and dislikes."

Item 8.—He is adorned with all sorts of ornaments, signifying that he is the idea of perfection, for you may regard him from all sides, yet everything in him is perfect.

Item 9.—Tara is sitting on one of his knees, meaning that she is an emanation of himself.

Item 10.—Tara is the goddess of wisdom. She holds her right hand in the free gift posture (Chhokjin Chhakgya) which seems to say, "Come and take," and the left hand in the Kyapjin Chhakgya, meaning protection granting posture which says, "Do not fear."

Item 11.—Then last of all there is the floral halo around them both, thereby meaning that they who obtain this state of divine

Digitized by Google

knowledge obtain also the power of enlightening others. The auroral, rainbow-like halo, is depicted upon metal in this floral style, else it should be a halo of rainbow. (No. 1114.)

BUDDHA KHORWAZEEK, THE ENLIGHTENED BEING WHO IS LOOKING DOWN ON THE SAMSARA WITH PITY (Fig. 37).—It must not be confounded with Buddha Gautama, for this is the figure of a Buddha who lived prior to Sakya Muni, by about three ages or Kalpas.

During the Buddha's kingdom, the human beings of this world enjoyed the long life of ten thousand years each or more, and the world was not so full of sin as now.

This figure seems to have been separated from its pedestal. The thick coat of gold with which it is heavily overlaid and the fine make of high finish bespeak its being the property of a large monastery in Tibet or Nepal. The Nepalese inscription on the lotus throne is in Sanscrit, which I am unable to decipher. The lotus throne means rebirth and immortal life as in all similar and previous figures. The garb is the universal garb of Buddhas in all ages, consisting of the plaited and simple gown and wrapper of a Buddhist monk. The eruptions or cones on the head are supposed to be curls of hair, all curling to the right. The posture of the hand is called "Thap-Shay," meaning "method and intelligence" or "energy and wisdom." (No. 1115.)

GURU PADMA-SAMBHAVA, the Lotus Born Teacher. This is a miniature statue or figure of the renowned and much worshipped Guru, who was the founder of the Tantric school of Buddhism in Tibet. His history goes that he was born out of a lotus in the midst of a lake somewhere in Kashmir or Urgyen.

The lake was called Danakosh Lake. The lotus birth means birth unsullied by a mother's pangs or mother's womb. And he is said to be the only incarnation of Buddha who is born out of a lotus flower, a birth which is only existing in the Dewa Lokas, or the paradise of the Dewas. His costume is the Regal costume of a prince of Tahor, ancient Cabul. His trident is significant of his having subdued the three poisons, lust, anger and sloth. His Dorje promises protection and obtainment of eternal life and almighty power, and the skull that he holds in the left hand is filled with Amrit of red color resembling blood signifying temporal blessings and inspirations.

His Mitre is also full of symbolisms, signifying a variety of

Digitized by Google

attributes. I will not describe it minutely, but only say that it is surmounted by the feather of a vulture, meaning thereby that as the vulture is the highest and farthest flier among birds, his doctrine is the most aspiring and the noblest and highest spiritual knowledge. (No. 1118.)

ELEVEN-HEADED AVALOKITESHARA (Fig. 38); the God of Mercy, Chenrazee, the God of Compassion, who is ever looking down upon the beings in the Samsara with pity. The legend runs thus. Once upon a time many Kalpas (ages or eras) previous to the present one, Buddha Amitabha (of the boundless light and the source of life) emanated from himself a deity with the purpose of incarnating in the Samsara, to teach, guide and help all sentient beings existing in the Samsara (carnal world or sensual world) to liberate themselves from the web and network of Karma, the ocean of grief and misery, and to obtain Buddhahood (enlightenment).

This divine emanation was Chenrazee (the four-handed Avalokita of white color). Thereupon Chenrazee incarnated himself into innumerable Bodhisattvas and Arhats, who devoted themselves to preach the truth in all the six lokas (states of existence, that is Deva, Asura, Manna, Preta, Tiryaka and Naraka Lokas): gods, demigods, human, ghost, brute and hell regions.

In all these six lokas he multiplied himself innumerably and went on teaching, preaching, and showing the way to salvation. His mercy was boundless, his power almighty and his high and noble vow was that as long as there were any sentient beings grovelling in Samsaric ignorance and pain, he. the noble Lord of mercy, would not seek rest in the ecstatic tranquillity of Nirvana, but would remain active.

Thus the Lord had continued saving and redeeming the beings of the Samsara, and thrice emptied the six lokas of their inhabitants whom he had redeemed.

Then the Lord was about to seek rest in Nirvana and ascended far above the highest sphere of the world of forms and from there he surveyed the illimitable worlds of the Samsara below which, by his mercy and wisdom, had been saved and enlightened and the Lord was regarding his work with satisfaction. But on longer observation the Lord beheld the beings existent in the cavity of the mountain Meru, which in numbers exceeded the saved ones so much that it seemed that the numbers of the saved to the unsaved was like a drop to an ocean, the drop representing the saved ones,

Digitized by Google

FIG. 37.—Buddha Khorwazeek, the Enlightened Being.

Digitized by Google

FIG. 38.—Eleven-headed Ava!okiteshara. The God of Mercy.

Digitized by Google

while the unsaved ones were like the ocean in comparison. Thereupon the Lord, almighty and merciful as he was, despaired of being able to fulfill his vow of saving all, and wished to seek rest in Nirvana. But the divine vow was not broken nor set aside lightly; his divine head burst into nine parts like the lotus and the Lord fainted with pain, anguish and sorrow for the suffering of the beings whom he had vowed to save and was about to leave unredeemed. This divine repentance was accepted by Buddha Amitabha and the concourse of Buddhas, who thereupon bound up the nine broken parts, transforming each part into a whole head, and endowing each head with a divine power. Upon these nine they conferred the gift of two more heads, that is, the black head of Siva (lord of destruction) and above all the head of Amitabha of the red color (source of life eternal). They armed him with one thousand arms, supported on eight main arms bearing the following symbols: the two uppermost folded in the attitude of prayer at the breast, the second right arm bearing the beads (symbol of saving), the fourth right arm bearing the Chakra (wheel of sovereignty), the second left hand bearing lotus (symbol of celestial rebirth), the third hand bears the urn of relics (symbol of eternal fame and renown), and the fourth hand, bearing bow and arrow (symbol of wisdom and power, intelligence and energy). Then the remaining nine hundred and ninety-two arms or hands are each decked with an eye in the palm thereby making one thousand hands in all with one thousand eyes. The hands are meant to represent one thousand Chakravarti emperors, each of whom will rule over the whole world for a time, by virtue of the power given by the Dhurma, and the one thousand eyes are symbols of the one thousand Buddhas who will come during this Maha Kalpa or other period of the existence of the present system of the universe. (No. 1119.)

FIGURE OF MACHIK LAP-KYI DÖNMA (Fig. 39) (abbreviated name, Machik Lapdön).—A saint of Chötyül Sect of Nyingmapas. She is deified, and worshipped as an incarnation of Dorji Phagmo or Dorji Naljorma (the diamond sow) Lady.

It is said of her (Lapdönma) that "There are millions of books translated from Sanscrit into Tibetan, and adopted by the Tibetan Buddhists, but it is only Machik Lapdön who has succeeded in preaching an original Tibetan Buddhistic doctrine, which has been appreciated and adopted by the Indians themselves, rich as they are in Shastras, Vedas, and Puvans." Her doctrine is that the cling-

Digitized by Google

ing to life and self should be destroyed by practising at first an imaginary gift of one's own body, the flesh, blood, brains, entrails and lastly, of one's merits and demerits, and everything that one clings to, to one's most hateful enemies, such as the enemies (visible and invisible) who may wish to shorten one's life, covet one's fortunes and luck and those who may long for one's meat and blood.

She holds in her right hand, the Damaru or Chōtdam (timbrels) which she sounds in accompaniment to her incantations and prayers. She holds in the left hand the skull filled with offerings, which she offers as gifts to the deities and demons (which her imagination conjures up). She is adorned with bone beads and a simple headdress.

Regarding the figure itself, it seems to be at least six or seven hundred years old and must have been made by a devotee in her doctrine, as is visible by the patched up rent in the throne of lotus. She was the founder of a sect called the Chōtyul Gyūtpas, who are always seen with a thigh bone trumpet, a skull bowl, a timbrel and a bell, and sometimes a trident. This figure is made of copper, which came out in pure state and did not require to be smelted in fire, and hence is held as sacred amongst Tibetans. It is held to be dearer than silver. (No. 1121.)

FIGURE OF GYALWA LOPZANG TAKPA and his tutelar guardian angels, disciples and saints whom he equals in knowledge. He is believed to be the incarnation of Manjusri, as is seen by the emblems that he bears, that is, the sword of wisdom on the right, and the sacred volume upon a lotus flower of truth and resurrection or rebirth and surmounted by the Mani (gem) emblem of the threefold refuge.

He holds his hands in the mystic posture of Thale and Shay, meaning method and knowledge, signifying thereby that he is possessed of both in the spiritual sense.

He combines the discipline of Buddha with the mystic and sacred symbolism of Esoteric Tantricism preached by Guru Padma Sambhava.

There is Buddha on his crown, with two of his most eminent disciples, Shariputra and Mondgalyawa Putra on his right and left. This signifies that this saint Gyalwa Lopzang Takpa, the founder of the Getukpa creed, the present established church of Tibet, is a true descendant of Buddha in whose time he had lived in the shape of Ananda, the most beloved of all of Buddha's Sramana disciples.

Digitized by Google

FIG. 39.—Machik Lap-Kyi Dönmâ.

Digitized by Google

Gyalwa Lopzang Takpa is surrounded by four of the most renowned saints of his line and doctrine who succeeded him.

Below him are his three tutelar deities who guard his faith and hierarchy. They are Tamcheu-Chhoygyal (Yama Raja) or king of truth, that with the buffalo face to the left. Then there is Thamchen Dorji-Jigjit, the small pair in the front below the saint's lotus throne (these are the deities who superintend Yama Rajah). There is a third figure (which I am not familiar with) called Sannzi-Zuchan Pao (incarnation of Gonpo Zyal Zhyi). There is a figure of Jetchun Mila Ropa to the left and Dupthop or Siddhi Purush called Dögon Liugji Repa.

The four disciples are Khedupje, to the left—Gyaltchhapze, second figure to the right—Jamyang Chhoji (head of Depmy monastery), second figure to the left—Khedup Gyatchho (head of Sera monastery).

This group is for the use of a beginner in meditation to make him familiar with the names of the previous saints and tutelar deities of his line. (No. 1122.)

NEPALESE LAMP (Fig. 40).—This is the lamp used in Nepal by all men of position, and especially on altars. The post or run is the oil reservoir and the dish is the lamp itself.

The figure on the lamp is the image of Vishnu and the two smaller ones are Ganeshes. The nine serpents are the nine heads of the Shesa Naga, mentioned in the Maha Bharata who is supposed to be the supporter of the earth (Sec. XXXVI Astika Parva Maha Bharata).

The four-handed figure is Narayana with Garuda under him. The spoon is used to pour out the oil from the urn into the lamp. (No. 1124.)

DHARMA KAYA—MAHA MATRI (Fig. 41), "The Original Word," "The Great Mother," Prajna Paramita or Maha Matri, The Mother of All the Foregone Attainers of Nirvanas, called Jinas, conquerors or victors.

1. The triple tyres and the double petalled lotus thrones here mean subjugation of three vices (anger, lust and sloth) and triumph of the saving virtues of love, purity, untiring perseverance and watchfulness. The double throne of lotus petals signifies that those who contemplate this symbol and act according to her divine enlightenment and omniscience are able to show the path and give the power to do so to others also.

Digitized by Google

2. Here the lotus is only half way around the throne. That there are no petals on the back part of the image is not an omission, but has a significance of its own. It means that she, the doctrine mother of all truths, is attainable only by those who seek

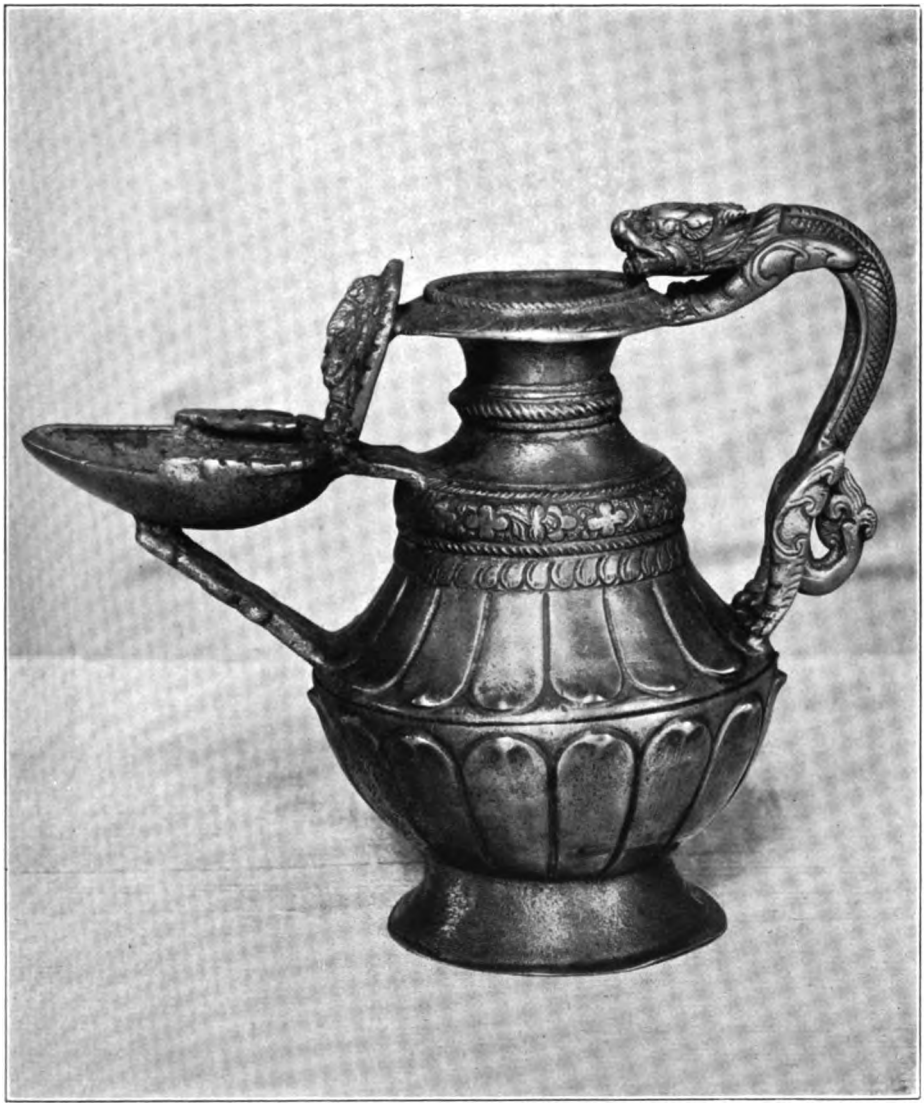


FIG. 40.—Brass Nepalese Altar Lamp. 18th Century.

her intently and from the depth of their hearts and not by those who do not seek her.

3. She is adorned with the thirteen items of a perfectly dressed lady, the headdress, the earrings, the arm and bracelets, the

Digitized by Google

FIG. 41.—Dharma Kaya—Maha Matri, "The Great Mother."

Digitized by Google

necklace and garland, the jewel on the waistband, adornment for the feet, the silken folds behind the ears attached to the crown, the upper garment of silk of various colors, the waistband, three separate pieces of clothing below the waist, and the ring on the ankles, in all thirteen, which symbolize the thirteen degrees of perfection which complete Nirvana.

4. In the right hand she bears the beads, which signify "I take you all up one by one." In the left hand she holds the Dharma Volume. "I am the truth, and I hold the law." The two extra hands are in the attitude signifying the turning of the Dharma Chakra, or setting the wheel of truth in motion. The forefingers and the thumbs in both hands touch each other, making a ring, and the tips of the fingers touch each other, meaning the conjunction of truth and wisdom in the right hand, justice and mercy in the left, and the conjunction of these four typifies the act of turning the "Wheel of Truth" setting the "Dharma Chakra" in motion (in other words preaching the true gospel).

5. The four hands here signify compassion, affection, love and impartiality or equality of regard for all sentient beings.

6. The mitre has four tiers surmounted by a Dorji (or the symbol of eternal life or eternity itself) and this means that the boon she can grant or confer is above anything which is to be found in the four states of existence, (1) which the human or Titan world can give, (2) Indra's or the sensual paradise can afford, (3) Brahma's heaven can give, (4) above everything that the spiritual or formless heavens can grant. It means the obtaining of eternal life and merging into the Omnipresent.

7. The five crowns or jewel peaks typify the five perfect attributes of the divine perfection expressed in Tibetan short style as Gwalwa Reenga, literally the five kinds of Jinas or victorious ones. One attribute is symbolized by one Buddha or Jina. And the five Buddhas are

(1) Bajra-satva (Eternal Truth or Soul Immortality).
(2) Ratna Sambhava (The Precious Product).
(3) Amitabha (The Boundless Light or the Source of Life).
(4) Amogha Sidhi (That which fulfills all that has to be done).
(5) Vairochana (The Creator of Forms). (No. 1125.)

THE OLD IRON PHURPA WITH BRASS MOUNTINGS (Fig. 42*c*); Devil Killing Dagger.—The three edges of the dagger mean the three virtues. The dragon's head is what we call a Chhusen, meaning

Digitized by Google

(*a*) (*b*) (*c*)

FIG. 42.—Iron Phurpas with brass mountings.
Devil Killing Daggers.

Digitized by Google

a sea lion or some antediluvian creature like the leviathan, which was most terrible to look at and was therefore adopted as the symbol of divine and righteous wrath that would exterminate sin. Psychologically, it would be the will, which is a terrible power and carries everything through whether it be guided by good or bad motives. The simple pillar here represents Mount Meru, which is

FIG. 43.—Brass Magician's Mesmeric Horn.

supposed to be of this shape, tapering towards both ends. It is surmounted by the same symbols, only more elaborately done for the sole purpose of religion, and is not for sale. The three heads also are Bajrapani, Hayagriba and Amrita Kundali. The bird on the top is supposed to be Garuda, the personification of aspiration and righteous ambition. This Phurpa is from five hundred to six hundred years old. (No. 1126.)

Digitized by Google

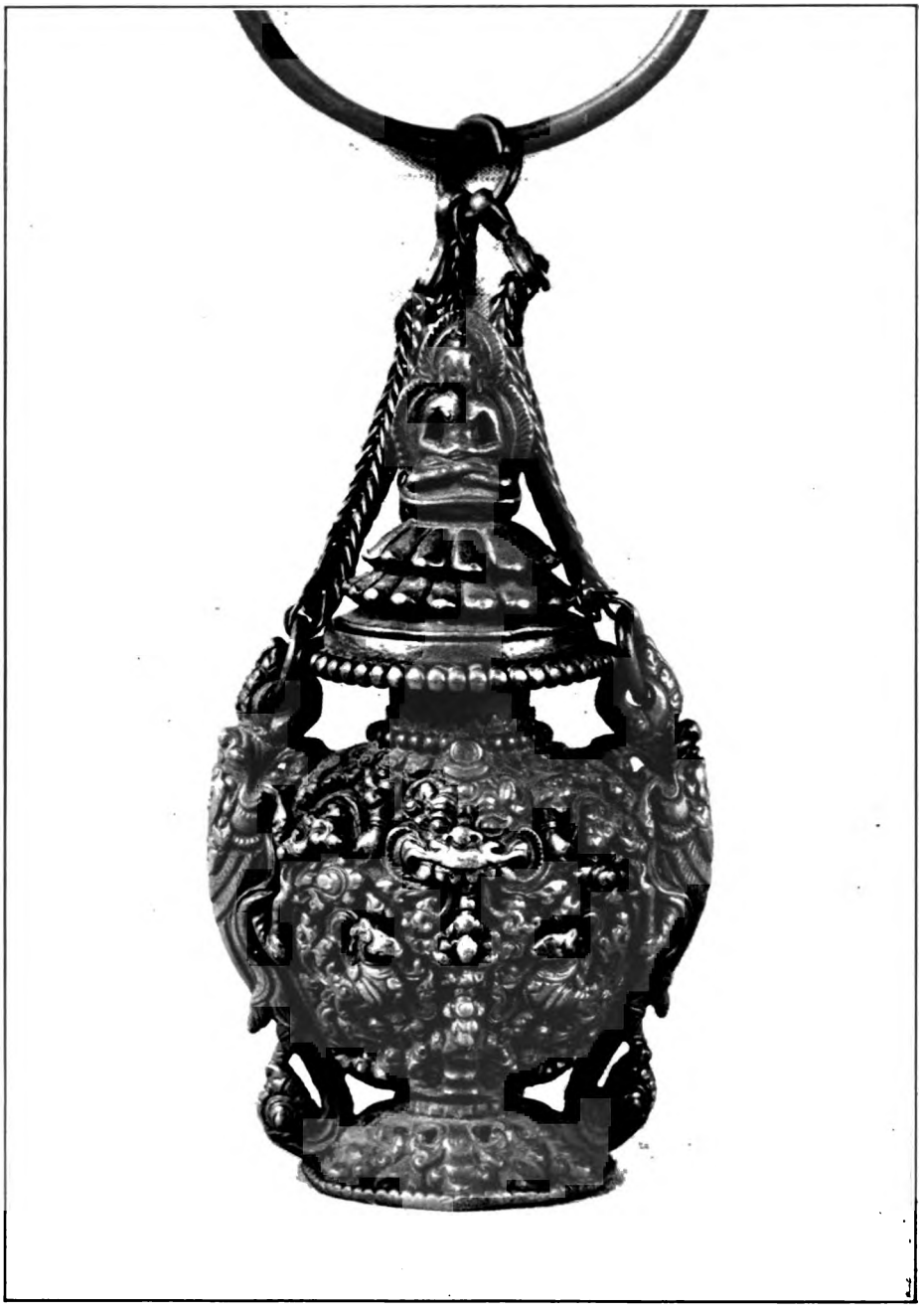


FIG. 44.—Eucharist's Inkstand.

Digitized by Google

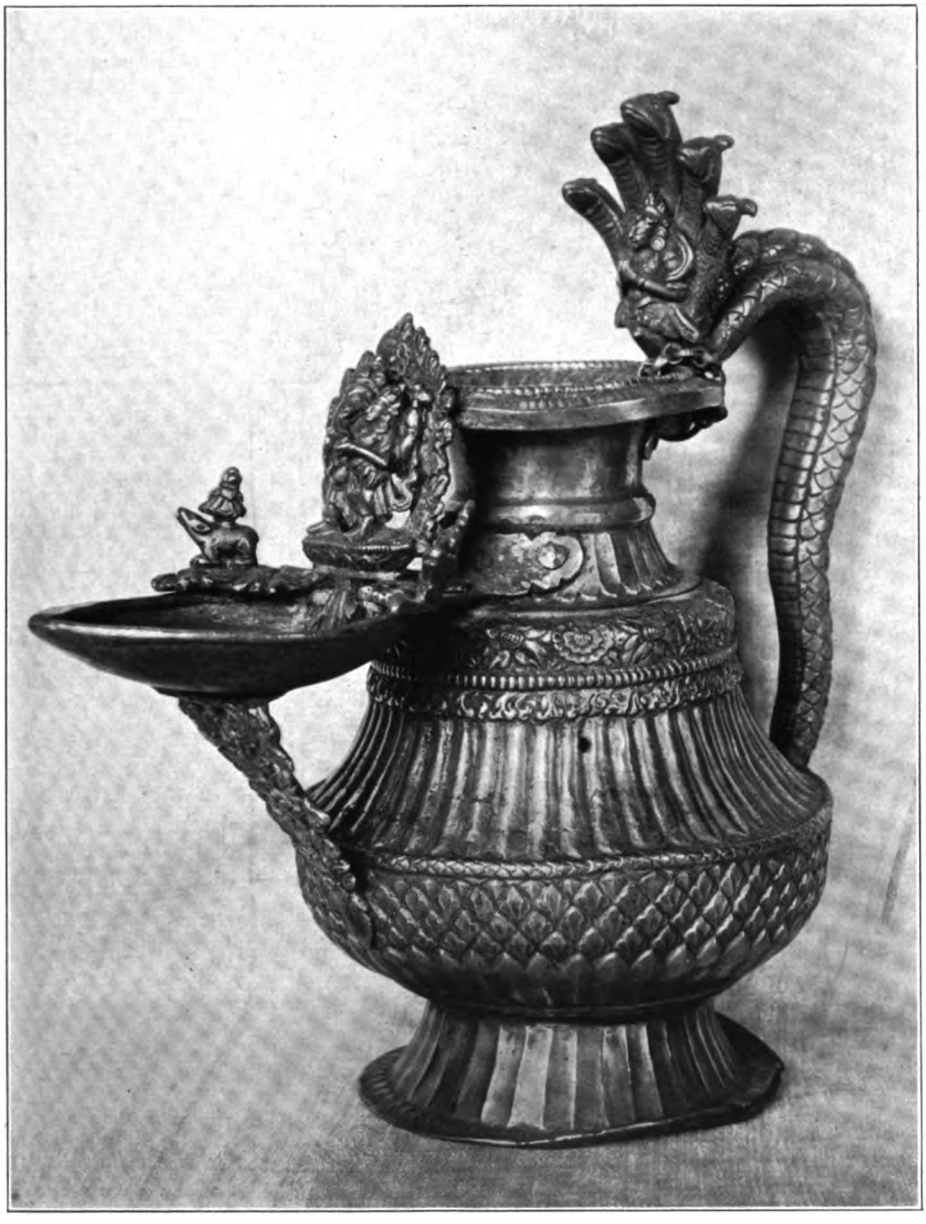


FIG. 45.—Nepalese Altar Lamp, Hammered Brass. 18th Century.

Digitized by Google

FIG. 46.—Dölma or Tara. 18th Century.

Digitized by Google

THE BRASS MAGICIAN'S MESMERIC HORN OR EXORCISING HORN (Fig. 43) called Thün-Ro or Magic Horn.—I have given the explanation of another article of the same kind; I remember it was of horn, but as this is more elaborately decorated and has all the required signs and symbols upon it I will go over this minutely.

1. The dragon's head (leviathan's or literally speaking, sea

(*a*) (*b*) (*c*)

FIG. 47.—(*a*) Brass statuette of Krishna with flute.
(*b*) The Eighth Avatar of Vishna as Krishna.
(*c*) Brass Casting of Johdpore Rajpatana.

lion's head) is a symbol of divine wrath. The terrible feature of the eternal being which consumes all iniquitous actions and doers thereof by the flames of his righteous wrath, and hence the mesmerized mustard seeds, each supposed to appear to the unclean spirits as a deity, can only be propelled forth from the mouth of a leviathan.

Digitized by Google

2. The magic power and force of the mesmerized seeds are supposed to be so strong and powerful that nothing but an emblem of the Dharma Kaya, "the word" or "truth" alone can hold it down, and hence the Chörten on the top.

3. It is so wayward, that only the seven planets can balance it, herein symbolized by the astrological signs of the seven planetary spirits presiding on the seven days.

Sunday—the sun.

Monday—the crescent.

Tuesday—a red eye.

Wednesday—a hand.

Thursday—a phurpa.

Friday—a knot.

Ketu—or Rahu—or Saturday—a bird of ill omen.

4. Then there are the symbols of all the deities invoked in the ceremony.

The club of Hayagriba.

The Diguk or crooked hacking knife for Phaktno, the diamond sow lady.

The Dorji for Bajrapani.

Manjusri's sword.

There are two or three signs more wanting in this, which, if added, would make it perfect. They are a row of Dorjis along the rim and a Dorji Gyadam on the base (crossed Dorji). (No. 1127.)

THE MAGICIAN'S HORN.—This horn is used to contain the mesmerized mustard seeds used by the lama sorcerers, in exorcising demons. The mesmerized mustard seeds are supposed to strike the evil spirits with the force of thunderbolts, and appear to them like the fierce tutelar deities invoked by the sorcerers.

The mustard seeds are supposed to be such terrible spiritual

Digitized by Google

missiles that they cannot be kept down unless a Chörten is carried on the upper portion of the horn, the Chörten being the emblem of truth. Nor can this Mthün (missile) be supported, except by the tortoise emblems (Patience). Nor is it issued from any other but of the leviathan's mouth (Chusing, sea lion). Such is the

FIG. 48.—Nepalese Tea Pot. 18th Century.

brief explanation of the horn, which is a constant companion and appendage of the tantric Buddhist lamas. (No. 1271.)

THE PHURPA OR MAGIC DAGGER.—The Dorji on the top is significant of immortal life, invincible power and irresistible force. The three faces of divine wrath are the three times deified, in which the supreme being exists eternally and the law in their active phase.

Digitized by Google

FIG. 49.—Brass Canopy in form of temple with four lamps designed to hang over a statuette of Buddha or of a saint on temple or private altar. Nepal, 18th Century.

Digitized by Google

FIG. 50.—Brass Altar Lamp from Nepal.

Digitized by Google

The widely opened mouth of one suggests that the divine wrath is consuming vice and vicious beings now.

The half open mouth means that it has done so in the past.

FIG. 51.—Brass Jewel Box. Lucknow, 18th Century.

The closed mouth, with the nether lips bit by the upper one, and showing the teeth with a menacing aspect is expressive of future wrath, or contemplation of future punishment.

Digitized by Google

The knot of immutability is expressive of the fact that the law is immutable through all time, space and eternity. The pillar of lotus ending in the lower knot is a symbol of stability, symbolized

FIG. 52.—Silver and Copper Gilt Chunam Box. Nepal, 19th Century.

by Mount Meru which it is supposed to represent. The head of the water dragon, lion or leviathan is the combination of all the terrible features of the divine and eternal being, embodied in one imaginary form of terrific wrath, the vastness and magnitude of

Digitized by Google

which cannot be comprehended by any finite being, but which can only strike him dumb with terror and awe.

The dragon's mouth not only projects for the sharp pointed, three edged dagger (phurpa) but it is supposed to emit flashes of fire, flame, smoke, and thunderstorm. The capacious throat gives

FIG. 53.—Copper and Silver Relic Box. Tibet, 17th Century.

vent to a roar which equals the roar of a thousand claps of thunder and the rumbling noise after it.

The dragon's nostrils send forth a volume of smoke and piercing wind or cyclone which envelops the three regions, with a pall thicker than night; the cyclone whisks the unhappy evil-doer from any part of the boundless universe and drifts him in the dreadful presence of the terrible judge. The sight of the terrible being,

Digitized by Google

FIG. 54.—Brass Treasure Box. Nepal, 18th Century.

FIG. 55.—Brass Perforated Box, used for perfumes, rose leaves and treasures.
Nepal, 18th Century.

Digitized by Google

the roar of the spacious throats, strike him motionless and dumb. He is powerless to move, yet conscious of his impending fate.

The terrible Phurpa is descending.

His Atma flies out of itself; it is attracted by the keen edge of the weapon.

Below this is a secret.

Even thus far is scarcely permissible, but as I read of similar

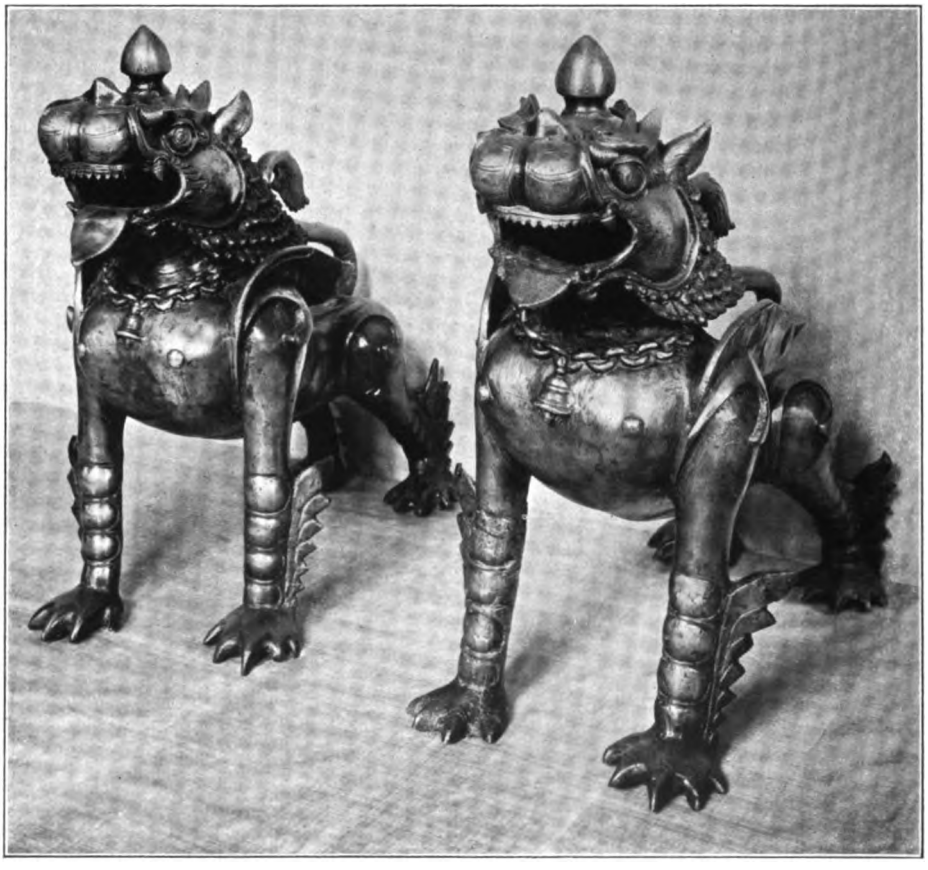


FIG. 56.—Brass Temple Dogs. Nepal, 17th Century.

ceremonies and rituals of the ancient druids, I think it no harm to publish them. Such is an extract from the explanation of a phurpa of this type, which is called Pal-Dorji-Zyönu, the noble eternal youth. There are others of different types. (No. 1128.)

THE EUCHARIST'S INKSTAND (Fig. 44).—This inkstand is used in a certain ceremony called Wang koor or Baptismal, where it is represented as being the mother of the truth, inasmuch as it is from

Digitized by Google

FIG. 57.—Embossed Brass Jewel or Treasure Box. Nepal, 19th Century.

Digitized by Google

it that the ink is supplied with which Holy Scriptures containing divine truths are written.

It is surmounted on the top by the image of Amitabha (Buddha), the Dharma Kaya, or the source of illitimable light. He is enthroned upon the usual throne of upturned lotuses and a double throne of inverted lotuses. This means that as he is the

FIG. 58.—Brass Perforated Treasure Box. Nepal, 18th Century.

source from which all life and light springs, he is above all, perfect, which state suggests forms and qualities. But Amitabha exists in the state of the formless, past all qualities or adjectives. The pattern wrought upon the inkstand itself is meant only to beautify it and does not mean anything more than some symbols of auspiciousness and luck.

The two handles are sea lions or leviathan. The middle figure

Digitized by Google

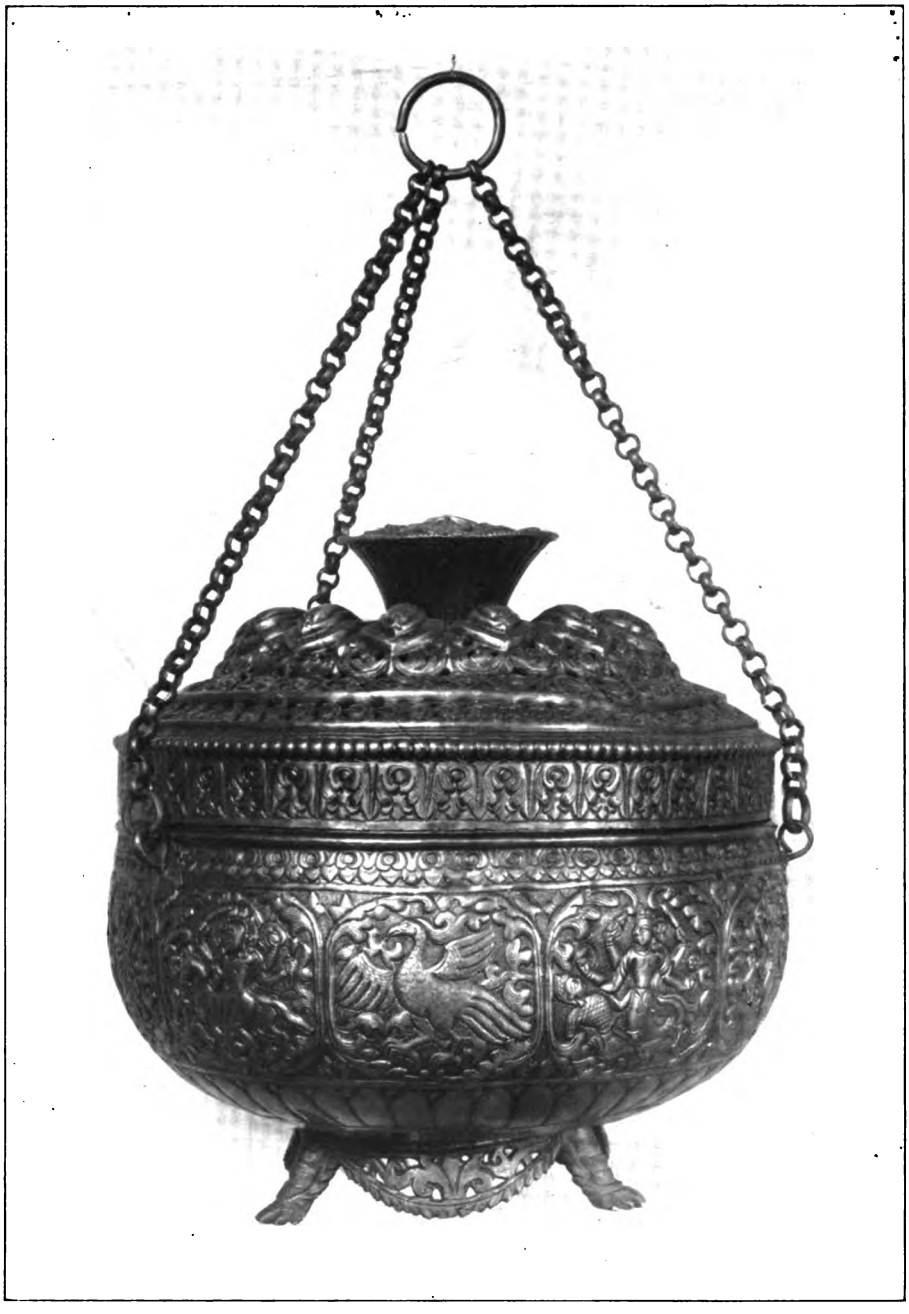


FIG. 59.—Brass Perforated Treasure Box. Nepal, 18th Century.

Digitized by Google

is a Chimiuda or something which does not resemble anything and the two other devices are meant to be sea horses. (No. 1129.)

THE SAUDAL PHURPA. Some of the same type have been explained before, so this only differs from many others in its being surmounted by the hairs tied up in a knot on the triple head of the deity, Palcheu Dorji-Zyönu, the great and noble, eternal youth.

Although to those who are not acquainted with the inner mysteries, it may appear that this slight difference does not mean anything beyond a little matter of taste or so on, yet to the Buddhist lamas themselves, the slight differences mean much, as the Phurpa surmounted by a horse head (as is often seen) is not and cannot be used where this one would be, nor vica versa. In the lower portions the explanation is the same as in the others, so I need not reiterate them. (No. 1130.)

PAGODA WITH FOUR BUDDHAS.

1. The base consists of three tiers, meaning the three material worlds, that is, the Human, the Titans and the Pretas, which are the lowest.

2. The perpendicular base hung with garlands of beads or rather, network of garlands, the celestial regions of the long-lived Devas.

3. Five more tiers of smaller sizes, meaning the sensual paradises of Devachan or Deva Lokas.

4. The lotus throne, as explained before, meaning in this case the heaven of Tushita where Buddha Maitreya of the future is at present dwelling in the shape of a Bodhisattva and ruler of that heaven.

5. The double throne of sun above and moon below, means that thenceforth a Jina who has attained thus far, is able to enlighten others and has gained omniscience himself.

6. The throne supported by eight lions, signifying the eight Paramitas, six described in my sixth explanation of Tara, and two more being, seventh—boundless power of prayers or wishes (Mön Lam) the path of wishes; eighth, boundless method (Tib Thabkyi Pharoltu Chhiupa).

7. The four Buddhas who have come to preach the noble four-fold truth (the four-sided pillar) to the world out of the list of one thousand and two who are to come during this Mahakalpa, or Great Period: (1) Shakya Thubpa, (2) Wöt Sung (Sangay), (3) Sangay Murmedzat, (4) Khorwajik.

Digitized by Google

8. The lotus flower above them means that their doctrine leads to rebirth in the sacred and holy Nirvanic regions.

9. The snake above in a ring means eternity, signifying thereby that rebirth in Nirvana means immortal rebirth indeed.

FIG. 60.—Embossed Brass Jewel or Treasure Box.

10. The dome above that means that the word or Dharma Kaya is above all emanations, or in other words, "the word is above all," and that it is adorned with thirty-two signs of perfection wherever it incarnates.

11. The four-sided pillar adorned with light eyes means that

Digitized by Google

the supreme cause of all causes, the Dharma Kaya, regards the all-existent sentient beings with compassion, affection, love and impartiality in all the directions of the compass.

12. Thence upward there are thirteen grades or rings, each ring implying the attainment of one perfection up to the thirteenth which is considered to be the highest state of perfection. (No. 1132.)

IRON PHURPA, OR DEVIL KILLING DAGGER.—The triangular blade or point signifies charity, chastity and persevering patience which are the three virtues capable of destroying the three vices, hatred, sloth and lust. The dragon's head signifies the terrible feature of the righteous wrath, with which we ought to confront the three carnal sins.

The knot above the head is the knot of immutability, preserving the same nature under all circumstances.

The Dorji above that is the symbol of the immortal indestructible nature of our souls or Akma, which emanate originally from the cause of all causes, that is, the eternal being.

The three heads on the top signify that when the three vices are destroyed by the three virtues, the Atma develops into the three-fold divinity. This Phurpa seems to be about one hundred and fifty years old. (No. 1152.)

FIGURE OF KÜNKHYEN PAYKAR; whose real name is Künkhyen Ngawang Norhu, meaning the foremost omniscient jewel of the power of speech. He is the foremost incarnation of the present Dharma Rajah of Bhutan, and is now supposed to have been reborn about fourteen times since he first came as Künkhyen.

He wears the usual Nyingma lama's dress, and has the peaked long hat of that sect, but which is flat on his head.

His right hand is in the posture signifying the turning of the Dharma Chakra, and his left hand bears an emblematical urn of life, called a Tchebun, an emblem which the lamas put upon the head of their laymen or disciples. He wears the plaited dress of a Buddhist priest, and the usual Lötchi or Töngak and Shamthap, the vest and gown of a lama. This is supposed to be a likeness and must have been made for the benefit of his future incarnation and his then existing disciples. This figure must be about two hundred and fifty or three hundred years old. (No. 1163.)

GREEN TARA.—The figure of Dölma or Tara incarnation of Avalokita, or the god to whom the prayer Om mann Padmehium is recited.

Digitized by Google

She is the goddess of wisdom, mercy, providence, saviour, guide (and bounty giver).

She is represented in twenty-one different kinds, postures and colors, some of which have been explained exoterically by Waddell in

FIG. 61.—Equestrian Statuette of Royal Bridegroom, with Four Attendants.

his "Lamaism," in verses, the meanings of which are quite credible.

It is said that by worshipping Tara, the personification of motherly affection, divine wisdom and sin-forgiving power, one obtains both protection from evils and accidents, one's wishes are

Digitized by Google

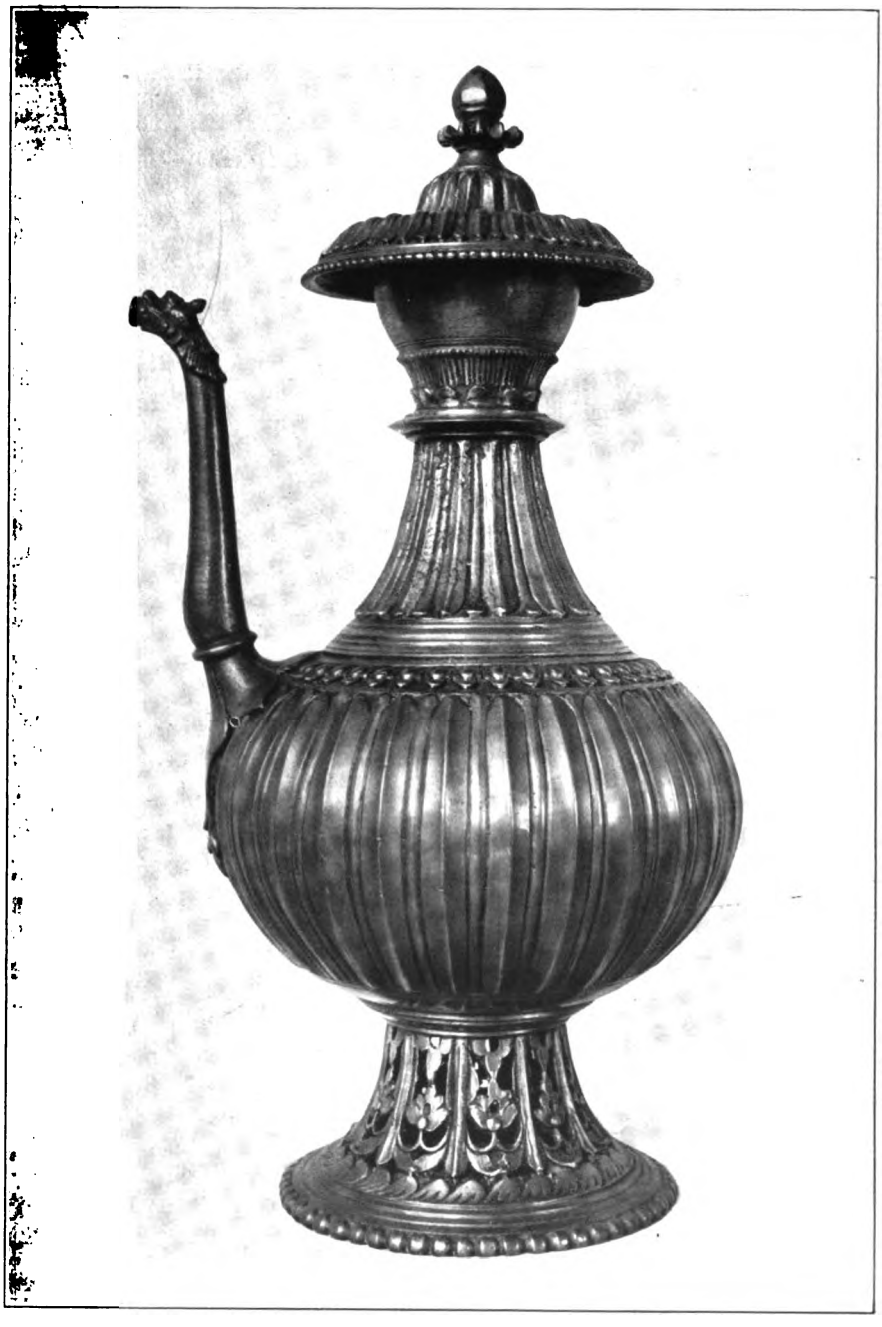


FIG. 62.—Cast and Chiseled Water Vessel. Nepal, 18th Century.

Digitized by Google

FIG. 63.—Brass Water Vessel. Nepal.

Digitized by Google

fulfilled, obtaining sons, wealth, prosperity, long life, health, and power in this world and spiritual development and growth in the next.

She is a symbolical figure.

She is represented as being a lady in her sixteenth year (budding of virginity) to show that she is the personification of all the attractive and lovable attributes of the *cause of all causes* combined in one form.

She sits in the Padma Asan posture resorted to by Bodhisattvas, meaning thereby that she is to attain by self-sacrifice (self-denying resignation) the path of the Bodhisattvas and Samadhi combined together.

She holds her right hand in the Chhokjin or Gaining Posture, meaning thereby that she is calling every one to the feast of plenty that she can yield without any partiality, saying, "Come and take." She holds her left hand in the Kinchoksoomtchhor posture (threefold refuge symbol), meaning thereby that she is the combination of the threefold refuge (Buddha, Dharma and Saugha). She holds the stem of the lotus of celestial and immortal birth typified by the lotus. She also sits upon the double throne of lotus, meaning thereby that for herself she is immaculate and exists in the immortal regions, and also that for others she takes various forms to fulfill the wishes of all other Jinas and Buddhas; she descends into the Samsara under various guises, in all forms, but always as a transcendental and somewhat supernaturally beautiful being, thus serving to attract those around her to something higher and nobler; inspiring them with love, admiration, confidence, faith and other noble, virtuous sentiments which human nature is capable of.

Her one foot (the right one) is extended and supported by a smaller lotus flower, meaning thereby that, in so incarnating herself and coming upon her mission of love, into this Samsara, she has a dual existence, one existing in the eternal heavens among the immortal Jinas in the purely spiritual state of ecstatic bliss of Nirvana, and the other in the worldly form possessing all the divine powers and intelligence in a microscopic form, capable of developing into the all-pervading knowledge of wisdom and power herself and also of imparting that power to others. She also has the floral halo around her (which should be of rainbow-like color) which symbolizes fivefold perfection, because the simple primitive colors are five: white, blue, yellow, red, and black, each standing for one attribute and perfection.

Digitized by Google

She is adorned with the six ornaments: headdress, earrings, necklace, bracelets and armlets and feet adornments, typifying that she has obtained perfection in the six Paramitas, that is, Dana

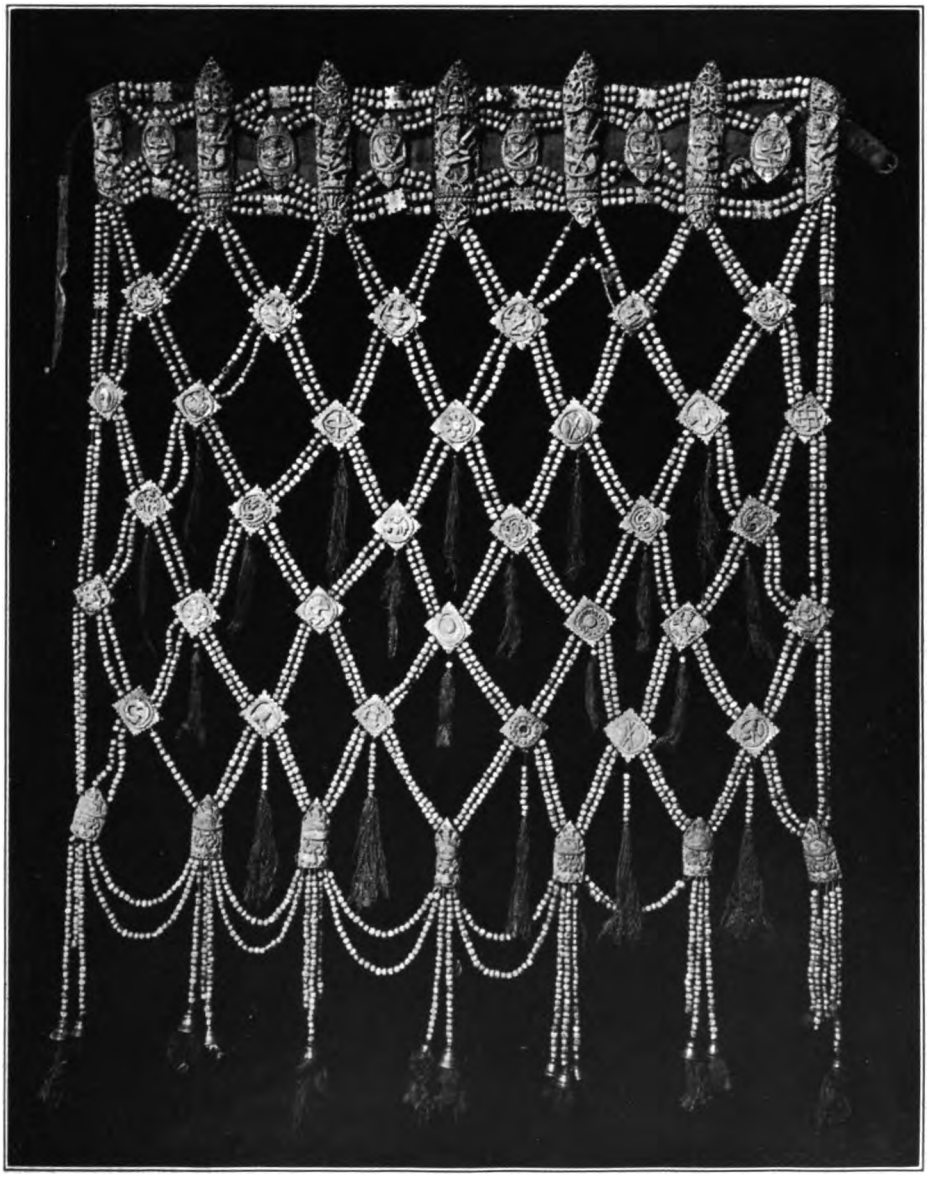


FIG. 64.—Lama's Apron made from human bones. Worn on high ceremonial occasions and carefully guarded as sacred.

Paramita (boundless charity), (2) Sila Paramita (boundless discipline and purity), (3) Khsauti Paramita (boundless perseverance), (4) Birya Paramita (boundless patience), (5) Dhyana Paramita

Digitized by Google

(boundless tranquillity), (6) Prajna Paramita (boundless spiritual wisdom). (No. 1171.)

ALTAR VESSEL FOR HOLDING MANDALA RICE.—The rice is offered and thrown towards the altars in the name of the Trinity (Buddhist), and it is only a great and devout Avatar Lanca, or head of a monastery, who is allowed to use the vessel for this ceremony. The cover of the vessel is surmounted by the pineapple, the symbol of plenty. The sides are decorated with figures of the dragon, the symbol of power and influence, and the bat, the symbol of luck. It is a modern pattern after Tibetan religious objects had been influenced by Chinese signs and symbols. (No. 1172.)

Digitized by Google

FIG. 65.—A Colored Marble Statuette.

Digitized by Google

A COLORED MARBLE STATUETTE

IN 1901 the Museum purchased in Rome a statuette of colored marble representing a woman in rapid motion, her drapery blown behind her in the wind. It is a type of statue not uncommon in Greek sculpture and more than one mythological personage is so depicted. Thus Nike, as she descends from heaven to earth to bring victory to mortals; thus the Nereids who impersonate the swift movement of floods; or the Maenads as they dance in the ecstatic transports of a Bacchic revel; or the Niobids as they flee the terror of Apollo's shafts; or Diana herself when as moon-goddess she ranges over the country-side. Yet of all the swiftly moving forms which these deities assume in Greek sculpture, not one corresponds exactly to that of this statuette.

The figure is about a third of life-size, measuring twenty-four inches in height and is cut from a dark grayish-red marble conglomerate. That which first strikes the observer in looking at this statue is that its contours correspond exactly with the margins of the drapery and that the surfaces where the parts now missing were joined are not broken but are hollowed and dressed as for the reception of separate pieces of stone. It is accordingly clear that the undraped parts were worked in another stone, probably a white marble, and since parti-colored statues are unknown in Greek art, it is equally clear that the replica dates from the Roman period.

As regards style alone, the figure might have been assigned to an earlier epoch, for the modeling is altogether fresh and vigorous without a trace of dull copying. And yet there is something in the drapery which suggests that the sculptor was unfamiliar with the garments he was portraying. The triangular folds in the upper part of the chiton are naturally confined to the space between the breasts, whereas here a line of them goes trailing off in a series of folds which extends as far as the girdle.

Lovely as the figure is, it must be regarded as a Roman copy, but the prototype of the statue may well be assigned to the best period of Greek art, probably to the end of the fifth century just before the period of the Epidauros Nereids and Victories which are not unlike this statuette in style.

E. H. H.

Digitized by Google

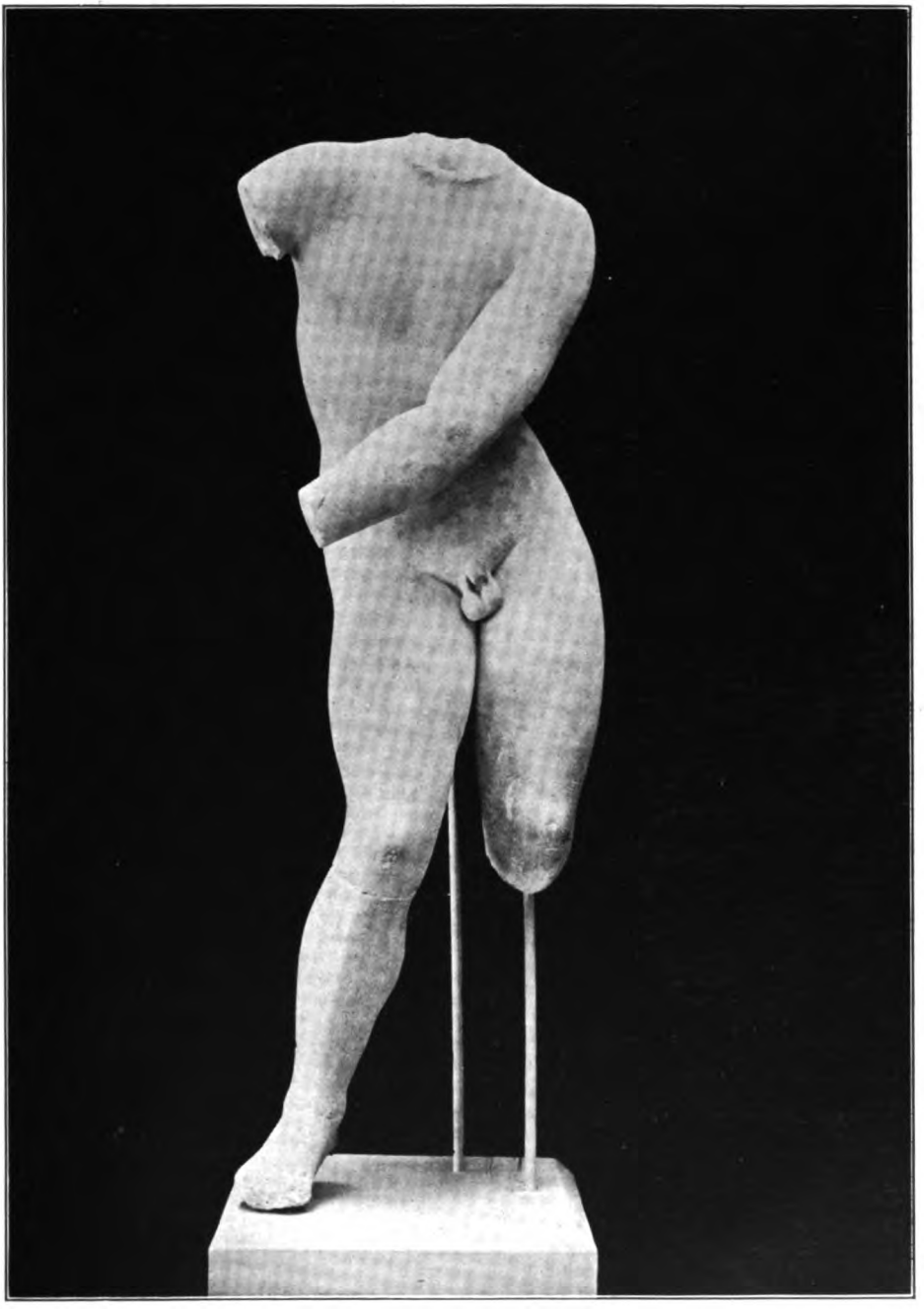


FIG. 66.—Marble Eros from Lake Nemi.

Digitized by Google

TWO MARBLES FROM LAKE NEMI

FIFTEEN miles southeast of Rome in the midst of wooded hills lies Lake Nemi, the gem of the Alban Mountains. The deep forests along its shores, notorious in the last century for the bands of robbers with which they were infested, were in antiquity famous as the scene of torch-lit processions which on moonlight nights passed beneath the trees along the margin of the lake to the shrine of the goddess Diana. For here was a grove sacred to the goddess, and here at an early period had been built in her honor an altar and a temple to which from Rome and indeed from all Latium, came trains of suppliant women, their heads crowned with wreaths, their hands filled with gifts for the goddess and with the flickering torches with which their way through the woods was lit.

Desultory excavations have frequently been undertaken on the site of this temple, the earliest in the seventeenth century by the Frangipani family of Nemi. Some of the objects found in the course of their digging passed into the possession of Cardinal Lelio Biscia and there is still preserved a letter of the cardinal's secretary which gives a brief description of these antiquities. In the latter part of the eighteenth century a Spanish Cardinal, Antonio Despuig y Dameto, undertook excavations on the site. More fruitful of results were those carried on in 1885–1889 by the English ambassador to Italy, Sir Savile Lumley. The marbles, votive bronzes, and terra cottas which he found were given to the Art Museum of Nottingham. Within the next decade excavations were conducted by the princes Orsini and by other Italian scholars, but in no case were topographical notes kept or adequate inventories of the objects found, so that today there is a lamentable lack both of trustworthy plans and of detailed information about the antiquities themselves. These are now scattered throughout the museums of Europe and America. One group of terra cottas and bronzes from the excavations carried on by Sig. Luigi Boccanera was acquired by the Museum of Fine Arts, Boston, in 1897. Just ten years later a collection of marbles was purchased for this Museum, through the generosity of the late Mrs. Lucy Wharton Drexel. Two of these marbles are here described, the one a torso

Digitized by Google

of a nude youth, the other the figure of a draped woman. Both are about a third of life-size in height.

The torso of a boy had been fitted with a head which very clearly did not belong and which had itself been restored in plaster of Paris. Rid of this head and rightly set up with the weight supported on the left leg instead of on the right, the statue has gained immeasurably. It represents a boy at the dawn of manhood, his arms both occupied to his right and his legs and shoulders braced in some effort he is making. The identity of this boyish figure is not difficult to establish; on his shoulders are dowel-holes for the attachment of wings which would show that the figure was an Eros even without the help of the scores of statues in a similar attitude, which are to be found in the various museums of Europe. These, together with engraved gems reproducing the type, make it certain that the Eros of our figure was engaged in stringing a bow. His left hand grasped the bow near the middle, with his right he was attempting to pass the loop of the cord over the end of the bow. The large size of the bow and the fact that in one replica a knotted club is substituted for the tree trunk which commonly serves as support, has led more than one scholar to believe that it was the bow of Herakles that Eros was attempting to string, a conception quite in keeping with Roman taste.

The question of the origin of this type has often been discussed. Any statue of the boy Eros is bound to recall the famous anecdote of the Eros of Praxiteles and the ruse of Phryne, but both this Eros which was later dedicated by Phryne at Thespiae and the statue made by Praxiteles for the sanctuary of Eros at Parium are known to have been represented in an attitude quite different from that of our statue. Pausanias records that he saw at Thespiae near Praxiteles' statue of Eros a bronze statue of the same god made by Lysippus, but of this statue nothing is known, so that there is no warrant for connecting it with the type under discussion, although the origin of this type is generally assigned to just the period in which Lysippus worked. The majority of the Nemi marbles are thought to date from the last century before Christ and from the first two centuries of the Christian era, so that, whatever theory be held about the origin of the type, the Nemi replica is the product of the Roman period.

A large proportion of the statuettes found on the site seem to have been recovered from an area adjacent to the temple and

Digitized by Google

FIG. 67.—A Marble from Lake Nemi.

Digitized by Google

bounded on one side by a colonnade and on the other by a wall adorned with semicircular niches. Some of these statues were doubtless dedications set up within this sacred enclosure, whereas others served merely to adorn the colonnade and the niches of the wall. Again it is possible that they may have ornamented some of the lakeside villas for which Lake Nemi was famous. In the absence of information about the finding place of these statues their identity is sometimes difficult to establish. The statue of a draped woman shown in Fig. 67 might be taken as a priestess of Artemis, if it were not known that the sanctuary at Nemi was under the custody of a priest, the Rex Nemensis, who, by the way, was put to death by his successor and must needs always go armed against the dreaded usurper. That it should represent the goddess herself is unlikely, for the Diana of Nemi is generally represented in the costume of the chase. A possible theory is that it represented a priestess of Vesta whose worship is known to have been associated with that of Diana, or it may be that the statue is to be regarded merely as a portrait of a Roman lady.

The figure stands in an easy pose, the weight resting on the right leg and the left knee bent. The head, arms, and feet, all of which were cut from separate pieces, are missing. In addition to the dowel-holes by which these parts were attached there is also another dowel-hole on the left shoulder, the purpose of which is not clear. The surface of the marble is more weathered than that of any other specimen from the site. The drapery is that which constitutes the chief interest of the statue: two garments are worn, a thin sleeved undergarment, the folds of which are visible on the right arm and breast and below the outer garment at the bottom, and an outer garment of heavier material, which is worn over the left shoulder and under the right. On the left it is open and hangs in long conventional folds. The drapery, which is in general conceived as transparent and reveals the form beneath, is treated in a manner which, though graceful, is not free from affectation. Especially unnatural is the complicated group of little lines on the right hip.

E. H. H.

Digitized by Google

A ROMAN PORTRAIT HEAD

WHEN in 1882 Bernoulli was compiling his publication of Roman portraits, he was able to cite nine examples of a type of head which was then generally regarded as a portrait of Pompey. Before the end of the century the list of known replicas had doubled and the name had been changed from Pompey to Menander. It was Professor Studniczka, of Leipzig, who first associated this type of head with the name of the comic poet His conclusions were based on its resemblance to a likeness of Menander on a relief in the Lateran and that on a marble medallion in Marbury Hall, England. Neither resemblance is striking and the identification is so uncertain as to lead scholars to accept it only tentatively. At least three replicas of this head are now in America: two are in the Museum of Fine Arts, Boston, the one a permanent possession, the other a loan, and the third, reproduced in Fig. 68, has been, since 1901, in the possession of our own Museum.

According to information which there is no reason to doubt, it was found at Pausola in the Marches. It is somewhat over life-size, measuring fourteen inches in height, and is cut from a fine-grained white marble. The missing parts are the margin of the right ear, the margin and lobe of the left ear, and the end of the nose. There are also scratches on the cheeks and the surface of the marble has suffered somewhat from corrosion. The neck is worked for insertion into a draped statue or a herm.

As with other replicas of this head, the face is beyond doubt a careful study of an individual. The shape of the skull, which is unusually broad at the top, the wrinkled forehead, and sharply characterized mouth with its expression of weariness show that the head was modeled from life. But it is only necessary to compare this head with that of a Roman matron exhibited in the same room and described in the last number of this JOURNAL to show how radically different the two portraits are. The "Menander" head stands at the beginning of the splendid series of portraits left us by classical art, the head of a Roman matron at the end. The one reflects the artistic traditions of the early Hellenistic period, the other, those of the Roman empire. The former stands in closer relation to idealized types than does the latter; the disordered hair,

Digitized by Google

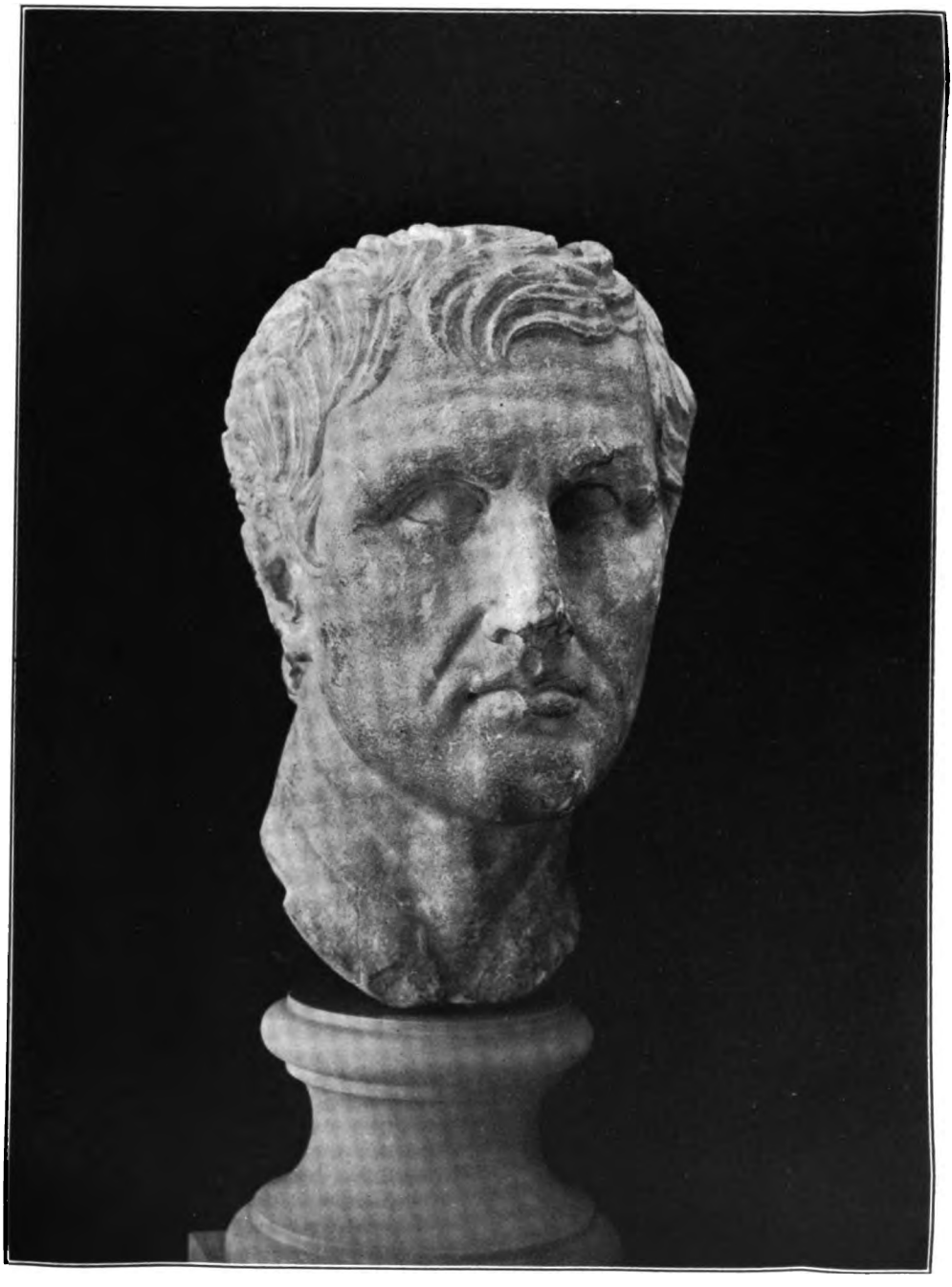


FIG. 68.—Head of Menander.

Digitized by Google

the deeply set eyes, and noble bearing of the head are characteristic of the heroic types of Hellenistic sculpture. And the expression of the face is more subtly conveyed. Without resort to that unsparing delineation of physical peculiarities which characterizes Roman portraits, the sculptor has given to the face an expression which is both thoughtful and sad, as of one who sees and knows too well the frailties of human nature.

E. H. H.

Digitized by Google

NOTES

The following gifts have been received since the last JOURNAL went to press.

From Mr. W. Ludwig Baker, a suit of Japanese armor.

From Mrs. Francis H. Montgomery, an old feather cape from the Sandwich Islands.

From Rev. Erskine Wright, an ancient clay lamp from Palestine.

From Mr. Edward A. White, a pottery bowl from an ancient cliff dwelling in New Mexico.

From Mrs. Dillwyn Parrish of London, England, a collection of three hundred and eighty-three specimens of Egyptian and Græco-Roman antiquities.

From Dr. John K. Mitchell, a bronze coat of arms from a Spanish battleship sunk at the battle of Santiago.

From Mrs. William Pepper, a collection of Roman glass, early Italian pottery and bronzes, two Italian iron lamps of the Middle Ages, and one American Indian clay pipe.

From Mrs. Leighton Hoskins, a collection of archæological books comprising one hundred and eighty-five volumes.

The following purchases have been made.

An old flaxen robe from Polynesia.

A collection of Bagobo ethnology comprising about twelve hundred specimens.

A collection of Herero ethnology.

A small collection of Sudanese ethnology.

Digitized by Google

An old sinew-back North American Indian bow and sheaf of stone-pointed arrows.

A collection of pottery, jade and carved stone from the Uloa Valley in Honduras.

A Babylonian clay cone with cuneiform inscription and a clay statuette of the goddess Ishtar.

Two pieces of ancient Chinese sculpture dating from the fifth century A. D. One of these is a colossal head of Buddha and the other a head from a statue of the goddess Kwanyin.

One pottery statue of a Lohan or disciple of Buddha dating from the sixth century A. D. This statue is larger than life size and is finished in transparent glaze over a polychrome surface.

One cloisonné vase of the early Ming dynasty.

The Museum has made arrangements to participate in the anthropological expedition to northern Siberia under the direction of Miss M. A. Czaplicka of Sommerville College, Oxford. This expedition was arranged under the joint auspices of Oxford University and the Academies of Moscow and St. Petersburg. By special arrangement with Miss Czaplicka and with the institutions mentioned, the University Museum will send its own representative to accompany the expedition and to participate in its work. Mr. H. U. Hall, who was appointed to this position in May, has joined the expedition at Moscow. The territory where the expedition will work is that lying between the Yenisei and the Lena Rivers and the tribes which will be visited are the Tungusic, Mongolic, Turkic and Samoyed.

A letter has been received from Dr. Farabee giving the history of the South American Expedition up until the time of writing, April 29th. The letter was written at the Barbados and was the first one received for six months. During this period the party was in the unexplored forests of southern British Guiana and northern Brazil. The letter states that from December 16th to April 1st the party was among tribes of Indians which had never

Digitized by Google

before seen white men and the information obtained was new to science The tribes encountered are the following: Parikutu, Waime, Chikena, Katawian, Toneyan, Diow, Kumayenas and Urukuanas. Besides these hitherto unknown tribes, the party passed through the territory of the Waiwais where collections were made and other valuable data obtained. The party, which consisted of Dr. Farabee, Mr. Ogilvie and four Indians, reached the coast by descending the Corentyne River. They were suffering from fever at this time and reached Georgetown greatly reduced in strength. Dr. Farabee went to the Barbados to recuperate and has since proceeded to Para to make preparations for his next journey into the interior.

The Museum has received the third consignment of ethnological specimens from the Amazon expedition, as well as three hundred and fifty negatives and a large package of note books.

Dr. Franklin H. Church, physician to the Amazon Expedition, accompanied Dr. Farabee until January 8th. At this time Dr. Farabee found it necessary to reduce the party owing to the increasing scarcity of food in the forest. He therefore despatched Dr. Church with most of the Indians to return by way of Melville's ranch and Boa Vista to Manaos, and to carry with him the collections and notes made to that date. Dr. Church arrived at Manaos on March 15th and from that point returned to the United States. He arrived at the University Museum with the photographs and notes on June 1st.

Mr. H. P. C. Melville, Commissioner for the Imperial Government of Great Britain to the southern district of the crown colony of British Guiana, paid a visit to the Museum during the early days of June. Readers of the JOURNAL will remember that Mr. Melville has been mentioned in connection with the experiences of our South American Expedition. He is magistrate and protector of the Indians over a district which is as large as Pennsylvania and in which he is the only white resident. His knowledge of the country and of the Indians enabled him to render most valuable service to Dr. Farabee and the expedition. His annual leave of absence from his post began after Dr. Farabee had left him to plunge into the unexplored country from which he has just emerged. Mr. Melville was on his way to London via New York for his holiday when he

Digitized by Google

stopped to pay a visit to the Museum and discuss the problems awaiting the Amazon Expedition.

Mr. M. R. Harrington, Assistant Curator of the American Section, has started on a trip to Oklahoma where he will spend the summer making studies and collections among the Ponca and Delaware Indians.

Mr. Clarence S. Fisher, Assistant Curator of the Egyptian Section of the Boston Museum of Fine Arts, has been appointed to the position of head Curator of the Egyptian Section of the University Museum.

Mr. C. W. Bishop has been appointed Assistant Curator of the Section of General Ethnology.

The following new members have been elected.

Sustaining Members, William H. Barnes, H. A. Gatchel.

Annual Members, Miss Catherine K. Meredith, Miss Florence Sibley, Mr. Arthur Malcolm, Mr. Samuel Shaw, Miss Kate R. Birkinbine, Miss Ethel E. deTurck.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. V PHILADELPHIA, SEPTEMBER, 1914 No. 3

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE
CHARLES C. HARRISON, LL.D.
JOHN WANAMAKER
JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers
(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)
JOHN CADWALADER, LL.D.
CHARLES C. HARRISON, LL.D.
J. LEVERING JONES
LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES
T. BROOM BELFIELD
HENRY H. BONNELL
E. W. CLARK, Jr.
S. W. COLTON, Jr.
JOHN W. CONVERSE
ECKLEY B. COXE, Jr., F. R. A. I.
JACOB S. DISSTON
PIERRE S. du PONT
NORTON DOWNS, M.D.
GEORGE L. HARRISON, Jr.
GEORGE G. HEYE
B. FRANKLIN PEPPER
JOHN WANAMAKER
TALCOTT WILLIAMS, LL.D.

Executive Officers

Director, G B. GORDON, Sc.D.
Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000
FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100
SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25
ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. V PHILADELPHIA, SEPTEMBER, 1914 No. 3

A POTTERY STATUE OF A LO-HAN

ONE of the most striking characters in Chinese history, ancient or modern, is Shih Huang Ti, of the Ch'in dynasty—the Napoleon of China, as he has been called—who reigned from 246 to 209 B. C. and was therefore contemporary with Hannibal and Scipio Africanus. He it was who transformed the heterogeneous group of feudal principalities constituting the ancient kingdom of China—a mere patch, comprising but a small part of the northern half of the modern China proper—into a true centralized empire. It was he who beat back the terrible Hiung-nu* and then, as a safeguard against their further attacks, built the Great Wall, one of the most gigantic tasks ever carried out by man. He extended his power over many of the "barbarian" tribes then living in what we today call South China, strengthening his influence over them by the construction of numerous roads. That China is today what she is, is due in no small measure to this extraordinary man.

In all his great undertakings, however, it was Shih Huang Ti's fate to be bitterly opposed by the class of the *literati*, intensely conservative and hide-bound, and prejudiced in favor of the old feudal separatism and anarchy, which the emperor, with immense efforts, had brought to an end. At length, wearied, apparently, by this continual harping on the "good old times," Shih Huang Ti determined upon a radical step. He ordered the destruction of all records of the

* There is little doubt, in the light of the most recent investigations, that these Central Asian horse-archers were the ancestors of those Huns who, under Attila, the "Scourge of God," so nearly wrecked European civilization several centuries after the time of Shih Huang Ti.

Digitized by Google

FIG. 69.—Chinese Statue of the Seventh Century representing a Lo-han or Disciple of Buddha.

Digitized by Google

past—the famous "Burning of the Books."* The great emperor died B. C. 209, and with him were buried many of his wives and servants, as well as much treasure.

With the next dynasty, that of the Han (B. C. 206 to A. D. 221), one of the most illustrious periods of Chinese history, came the era when direct and regular communication with the peoples of western Asia and India was opened up. Buddhism, though probably known long before, was only officially introduced in A. D. 67, not without strenuous opposition on the part of the Confucianists.† The new doctrine was not, however, very actively propagated until the time of the T'ang dynasty (A. D. 618–907). Some time before the establishment of that dynasty, conditions in India having changed, the headquarters of Buddhism were transferred to China, the twenty-eighth patriarch, Bôdhidharma, coming to Canton in 520 A. D. Large numbers of Indian monks, exiled from their native land, emigrated to the new home of their faith, carrying with them their sacred images and pictures, as well as the traditional canons of style and the wonderfully rich symbolism which characterize Buddhistic art.

There followed close upon the heels of this stimulus a wonderfully rich development of culture, which manifested itself in many ways, but in none to a greater degree than in art, which was carried to such a lofty plane that the period has received the well-deserved title of the "Augustan Age of China."

The University Museum was fortunate enough to secure, in Paris, last June, one of the finest of surviving art treasures of this epoch of the T'angs, in the shape of a pottery statue of a Lo-han,‡ or disciple of the Buddha.

Four of these statues, as well as one torso, are known to have come to Europe recently, all of them, apparently, found in a cave

* Early Chinese books, such as those which Shih Huang Ti ordered destroyed, were not of paper, which was not then invented. They were composed of thin slips, or tablets, either of wood or of bamboo, "on which characters were written by means of a pencil of wood or bamboo, slightly frayed at the end, so as to take up a colored liquid."

† Rather curiously, Buddha and Confucius seem to have been almost exactly contemporaries; the accepted dates are, for the former B. C. 568–488, and for the latter B. C. 551–478.

‡ The Lo-han (or Arhats, to give them their Indian name; the corresponding Japanese term is Rakan) form in many ways an interesting parallel to the Twelve Apostles of Christianity. Properly speaking, the term "Arhat" is applied to anyone who has passed the various degrees of saintship; it is that stage of spiritual development which is succeeded either by Buddhaship itself, or by immediate entrance into Nirvana. In its narrowest sense the title is restricted to the personal disciples of Shâkyamuni (the historical Buddha), reckoned in India as being sixteen in number, in China as eighteen.

Digitized by Google

in the hills near Ichou, in the Province of Chihli. Of these the two best went to the British Museum and the University Museum respectively.

Mr. F. Perzynski was first among Europeans to visit the grotto, and a delightful account of his adventures was printed in *Die neue Rundschau* for October of last year.

Mr. Perzynski tells us that he first saw one of the statues at an art dealer's in Peking, and—to quote his own words—"Its owners, as they showed it to me, gloated over my deep astonishment. Never had I seen the like." He goes on to say that at first, in spite of the long-lobed ears,* he felt sure it was an actual portrait statue of some priest. Later developments showed, it is true, that it was undoubtedly a representation, from the Chinese standpoint, of a Lo-han; but even so it is impossible to resist the impression that it, together with its companion statues, was modeled from the life.

The cave in which the statues were found, says Mr. Perzynski, is so inaccessible that it would have been too much even for Chinese piety to use it for devotional purposes. Therefore he considers that it must have been a hiding-place, where the statues were placed during some period of great danger—such, for example, as the persecutions of the ninth century, when ten thousand Buddhist temples,† as well as vast quantities of priceless treasures of sacred art, were destroyed by Confucian and Taoist rivals of the "foreign" faith. Or the Lo-han may have been concealed at the time of the great Mongol invasion, in the thirteenth century, when hordes of savage horse-riding nomads from Inner Asia were rushing over the country like an avalanche, perpetrating those awful massacres which everywhere accompanied their conquests, from Korea to Hungary and eastern Germany.‡ At all events, a stone tablet, found in the cave, on an altar, stated that the said altar had been restored during the period of Cheng Te (A. D. 1506–1522), which, as Mr. Perzynski justly remarks, would imply that the altar was already old.

The statues are real works of genius, and in all probability

* One of the thirty-two *lakshanas*, or "signs of auspiciousness," found on the persons of all true Buddhas and Bôdhisats; for a list of the more important of these, see THE MUSEUM JOURNAL for June of the current year (p. 69).

† This, of course, is one of those round numbers which Chinese writers are so fond of using.

‡ Careful historians have computed that between twenty and thirty millions of people perished in this way. More than once the Mongol hosts, though anything but squeamish, were forced to leave a district on account of the unbearable odor of countless corpses decaying in surrounding regions. This wholesale slaughter seems to have been inspired by a definite policy of terrorizing the enemy, as well as by sheer blood-lust and innate cruelty.

Digitized by Google

were all made by one hand. From the standpoint of technique alone it would tax modern artists to duplicate them. The one now in the University Museum shows in many ways a striking resemblance to that in the British Museum.* It is somewhat above life-size, and the Lo-han is represented as sitting cross-legged, in the conventional attitude of meditation. It is modeled in a rather soft white pottery, with a polychrome surface covered by a transparent glaze; or possibly the colors are embodied in the glaze itself. They comprise a warm orange-yellow, a leaf-green, and a white, the latter covered here and there with a brownish incrustation, deposited during the time that the statue lay concealed in the cave; this is noticeable especially on the hands and chest, and in places on the lower portions of the figure.

The Lo-han is shown wearing two garments, an inner one of white (now turned a light brown by the incrustation mentioned above) and an outer, rich green in color, with long pendant sleeves. The handling of the drapery is past praise—as natural and unaffected as could possibly be imagined. Each of the two garments is folded "right over left" upon the breast. Besides these garments, and more important than either, from the standpoint of religious symbolism, is the scarf, sometimes spoken of as the "plaited wrapper." It is shown worn over the two other garments, but leaving the right shoulder and sleeve uncovered. This robe is inseparable from the true Indian concept of the Buddha and his followers, and in the art of India is usually shown as the only garment worn. This point is exceedingly well brought out in the statue shown in Fig. 33 of the June issue of this JOURNAL. This figure also shows clearly the rectangular pattern, or "plaiting," which in the case of the Lo-han is indicated by broad orange-colored bands.

It seems probable, too, that the artist wished to indicate the diaphanous, semi-transparent character of this scarf, to judge by the clouded effect, in green, orange, and white, seen in the spaces between the bands just mentioned. The suggestion has been made that these represent the different colors of the garment itself. There is, it is true, a legend to the effect that a certain Indian king, Prasênadjit by name,† once mistook Buddha's followers for ordinary doctors, on account of the similarity of their garb; in consequence of which,

* For an excellent account of this latter, see *The Burlington Magazine* for May of the current year.

† He was an early convert and patron of Shâkyamuni; since he had a statue of the latter made, he is considered one of the originators of Buddhist idolatry.

Digitized by Google

the Master directed that in future they should wear, as a distinguishing mark, cloaks composed of various hued pieces of cloth sewn together. If this feature is represented at all, however, in the costume of the Lo-han, it seems more likely that the rectangular banded pattern already described has been intended to do duty for it; for the mottling is so extremely irregular that it seems impossible it can be meant for anything else than the green outer garment, dimly seen through the semi-transparent orange-yellow scarf.

The modeling of the hands and the right foot (the left is hidden under the robe) is full of strength, and affords another proof of the ability of the artist. The graceful taper of the fingers, like the exaggerated ear-lobes already mentioned, is one of the thirty-two "signs of auspiciousness." Unfortunately the right thumb is lost; but the position in which the hand is held is such as to render the lack almost imperceptible, save on very close inspection. Aside from this relatively trifling injury, the statue is in perfect preservation.

The head, of course, is shaven, the area denuded of hair being indicated by green coloring. The rule of shaving the head and beard appears to have been in force since the earliest times, although, as is well known, the Buddha himself is usually represented with his head covered with little tufts or curls of hair, supposed always to twist to the right.

The pupils of the eyes are a deep velvety brown—almost a black—while the edges of the lids are faintly touched with green, doubtless to suggest the lashes. Rather curiously, considering the general realism of the statue, the lips are quite untinted, being of the same colorless white as the face.*

The brows are slightly contracted, to indicate the intensity and concentration of thought needful to that complete mastery of the Four Noble Truths essential to the attainment of the degree of Lo-han. In the presence of this calm and dignified attitude of abstraction, one cannot help recalling the lines of Matthew Arnold:

"The East bowed low before the blast
In patient deep disdain,
She let the legions thunder past
And plunged in thought again."

* This, as well as the use of green to indicate the eyelashes and the shaven portion of the scalp, were possibly necessitated by limitations in the pigments available.

Digitized by Google

Whether viewed from the front or from the side, the strength and power suggested by the features are really tremendous. The best traditions of Buddhistic art insist upon the expression of the eternal reality of the spirit, rather than the portrayal of the ephemeral and transitory material aspect. This the unknown genius to whom we owe the conception of this Lo-han was beyond doubt striving to do; and, as a result of his success, we have in this masterpiece an object of art quite as worthy of admiration and study as the works of the great masters of classical antiquity.

C. W. B.

Digitized by Google

TWO SCULPTURED CHINESE HEADS

THE lately acquired stone heads of Buddha and Kuan-yin, dating, as they do, from a time when Chinese sculpture was just entering upon its period of highest development, present a number of points of great interest.

They must be assigned, in all likelihood, to an epoch slightly earlier than that of the statue of the Lo-han described elsewhere in this number of the JOURNAL; that is to say, to the earlier part of the T'ang period (A. D. 618–907). The faces are not, as is the case with the Lo-han, of a native Chinese type; and, as will readily be seen by a comparison of the photographs, they quite lack the portrait-like quality which so strongly marks the latter. On the contrary, they are of that conventionalized ideal, characteristic of Gandhara* and Turkestan, through which Buddhist art reached China in the early centuries of our era.

THE BUDDHA

Let us consider first the head of the Buddha (Fig. 70), which is, to borrow a term from classical phraseology, of truly "heroic" size. The arrangement of the hair is perhaps the first characteristic to strike one, quite differentiating it from the ordinary convention of tufts, or little curls. This head, in marked contrast to the majority of others, indicates the hair in a manner rather strongly reminiscent of that Greek influence which was so strongly felt at Gandhara, although just above the forehead are two whorls of hair slightly approximating to the more usual treatment. Traces of pigment are still noticeable. The lips are tinted a deep red, and the hair, especially above the temples, retains well marked indications of a black coloring matter. The pupils of the eyes, too, were evidently colored, although the slight traces remaining make it difficult to say with certainty whether the hue employed was black or a very dark blue. The fact, however, that one of the thirty-two

* Gandhara was a kingdom and great Buddhist center in the northwest Punjab; its art was very strongly influenced by that of Greece, after the time of Alexander the Great, and in turn passed on this influence, modified by native Indian ideas, to Buddhist art. Some interesting examples of this have recently been discovered in desert ruins on the confines of China.

Digitized by Google

lakshanas, or "signs of auspiciousness," supposed to occur upon the person of every Buddha, was that of "dark blue eyes," suggests that the latter color was used.

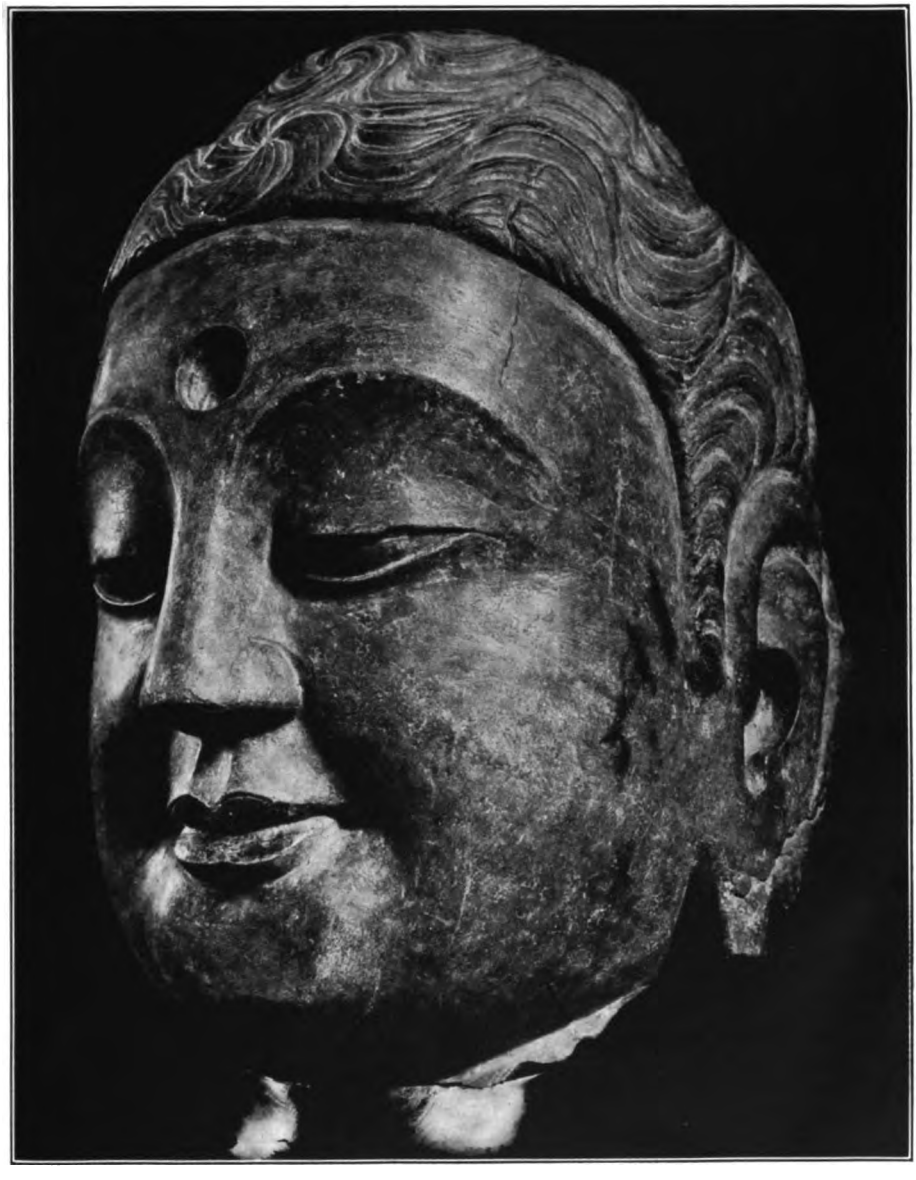


FIG. 70.—Head of a Colossal Statue of Buddha.

Among others of these signs indicated are the uplifted and constricted crown of the head—a feature often shown in much more exaggerated form; the long-lobed ears (that on the left still shows

Digitized by Google

traces of having been pierced); the rounded cheeks (considered to resemble those of a lion); and the hemispherical depression in the forehead; this last represents the traditional whorl of hair* just above the point where the eyebrows converge, and undoubtedly once held a jewel of some kind.

The eyes are half closed in profound meditation, and a smile indicates the greatness of the all-embracing love and pity which inspired the teaching of Shâkyamuni.

THE KUAN-YIN

Turning now to the head of Kuan-yin (Fig. 71)—or Kwannon, to give her the Japanese title—it is worth while first of all to note that, by what seems on the surface a strange anomaly, this divinity was transmuted in sex somewhere on the road from India to China. For there is no doubt that she is derived from Avalôkitêshvara, a male deity and an emanation, countless eons ago, of Amitâbha Buddha.† It is possible that this change in sex occurred before the extension of Buddhism to China. On the other hand, it is quite conceivable that there was already an indigenous Chinese goddess of mercy, whom the Buddhist missionaries identified with their Avalôkitêshvara, explaining away the difference in sex by recourse to the theory of avâtârs, or successive rebirths. By this theory a deity, itself pure spirit, might be born again and again on earth as an individual, now of one sex, now of the other.

However this may be, Kuan-yin is beyond doubt one of the most attractive concepts of the entire Buddhist pantheon. In addition to her special function of mercy and helpfulness, she is often represented as the particular protectress of children, and in fact is frequently shown with a child in her arms. A curious instance of this is related of a certain cave in Japan, where a Christian image of the Blessed Virgin, holding the Infant Jesus in her arms—a relic, of course, of the Portuguese missionaries of the sixteenth century—was discovered by peasants and worshiped as a representation of Kwannon.

Like the head of Buddha just described, that of Kuan-yin

* Known as the *ûrna;* out of it the Buddha is able to "send forth streams of light illuminating every universe."

† The Japanese Amida, of whom the great bronze statue at Kamakura, known as the Dai Butsu, is a well-known representation. Amitâbha was originally a personification of "boundless light;" the concept appears to have taken shape about 300 A. D.

Digitized by Google

FIG. 71.—Head of a Statue of Kuan-yin.

Digitized by Google

shows clear traces of Indian influences, scarcely, as yet, modified by native Chinese concepts. This is especially true of the symbolism. Fragmentary though it be, the head still presents several of the "thirteen items* of a perfectly dressed lady"—these being symbolic of the thirteen degrees of perfection which complete Nirvâna. Among those represented by the head under discussion are the headdress, the earrings, and the silken folds attached to the crown.

The headdress, or crown, has suffered somewhat, the front peak having been knocked off. However, as may still be seen, it is not the headdress with the "five jeweled peaks" (signifying the five attributes of the divine perfection) so often seen, for this headdress had, when intact, but three peaks.

In another point, too, this head differs from others representative of Kuan-yin, inasmuch as the *ûrna*, or mark on the forehead, so characteristic of Buddhist art, is wanting, This, however, appears not to have been considered essential, since the goddess is shown without this mark quite as often as with it.

The earrings are still plainly in evidence. The traces of the silken folds attached to the headdress are not so easily made out. On the left side is only a ragged indentation in the stone to mark where the attachment of the fold once was. On the right side the traces are more apparent. The rosette, or cockade, marking the attachment of this bit of drapery to the tiara, is still quite intact, and the beginning of the scarf itself may also be seen. These two scarfs once undoubtedly descended gracefully over the shoulders in the shape of long streamers (compare Figs. 39 and 41 in the June issue of this JOURNAL).

Unlike the head of the Buddha just described, the features of Kuan-yin show no traces of pigment.

The eyes are nearly closed, after the convention of Buddhist art, indicating quiet contemplation, and the head in its entirety seems to express exceptionally well the majesty, the mystery, and the all-pervading love, characteristic of Buddhist art at its very best.

C. W. B.

* For a complete list of these, see the June issue of this JOURNAL, pp. 85–87.

Digitized by Google

A NEW SUMERIAN DOCUMENT

DURING the autumn of 1913, Prof. Stephen Langdon of Jesus College, Oxford, holding the Shillito chair of Assyriology in that institution, spent a month in the University Museum copying a series of tablets selected from the Babylonian collections. These selected tablets were excavated by the fourth expedition to Nippur in the year 1898.

Having taken the copies with him to England to translate them at leisure, he wrote the Director of the Museum in June to the effect that one of the fragments copied (No. 4561) had been found to contain part of a Sumerian version of the Deluge and the Fall of Man. Thereupon a search was made among the collections in the Museum for the missing portions of this tablet, which, by good fortune, were found in a lot that had just been cleaned. The several portions, when joined together, were found to make the tablet nearly complete. Photographs of the obverse and reverse were then sent to Professor Langdon. From these photographs he has now prepared a complete translation which in due time will be published in its proper place by the Museum. In the meantime, the following communication from Professor Langdon and the paper that accompanies it, will be of interest to readers of the JOURNAL.

OXFORD, August 4.

DEAR DR. GORDON:

Your tablet contains a Sumerian version of Paradise, the Flood and Fall of Man. The section on the Fall of Man defines this Fall as the loss of extreme longevity by eating of the cassia or tree of life. The tablet simply says that "he took and ate." There is no account of a Temptation either by a woman or a serpent. You will note, however, that I never said that a Temptation scene was described, but that I deduced evidence from a grammatical text which leads one to suppose that in Sumerian legend a serpent did induce man to this act. As to a woman we have no right to assume from our tablet that she did or did not figure in this Fall. Our tablet moves rapidly and may omit much of the current legend. I enclose a brief account of the text of the tablet, followed by a literal translation.

Yours sincerely,

S. LANGDON.

Digitized by Google

THE SUMERIAN EPIC OF PARADISE, THE FLOOD AND THE FALL OF MAN

The tablet which contains this remarkable account of the early Sumerian theology concerning the origins of human culture has been almost completely restored at the Museum.

We have here a finely written six-column tablet of about 240 lines, most of which are entirely intact. Written in liturgical style, this composition deserves the rank of an epic, for it handles the most profound problems which concern humanity. It begins by describing the land of primeval bliss, which it locates at Dilmun, an island in the Persian Gulf, and probably connected with the mainland of prehistoric times. In this paradise dwelled mankind, whom Nintud, the creatress, with the help of Enlil, had created. In what way is not said, but the verb employed in one passage suggests a fashioning with the hands of some sort. From other passages we might infer that men were born as the natural offspring of Nintud and the earth-god Enlil. But Semitic tradition as we have it from Babylonian legends and Greek historians represents men as fashioned by the gods, although here too the verb (*banu*) means both "to beget" and "to build."

In Paradise Enki, the water-god and lord of all wisdom, ruled over mankind with his consort Damkina or Ninella. After a long period Enki became dissatisfied with man because "he did not come unto him," which I take to mean that man did not render unto the gods the homage due them. For we know from Semitic sources that the gods created man that they might have someone to render them homage. For this reason Enki sends the flood and frail men dissolved like tallow in deluge. But the king of Dilmun and certain pious ones are summoned to the shores of the river by Nintud; they embark on a ship. After the deluge this king is called Tagtug, the divine, a name which is most probably rendered into Semitic by *nûḫu*, "(God's wrath) is appeased." And this Tagtug lives in a garden, is himself a gardener, and the wise Enki reveals unto him wisdom. The Greek historians too preserve this legend in the story of Oannes who rose from the Persian Gulf to teach men wisdom in primeval times. And so Tagtug, as in the Hebrew story of Noah, plants a garden, names the trees and plants and is permitted to eat of all but the cassia tree.

The cassia in Sumerian documents is the herb of healing *par*

Digitized by Google

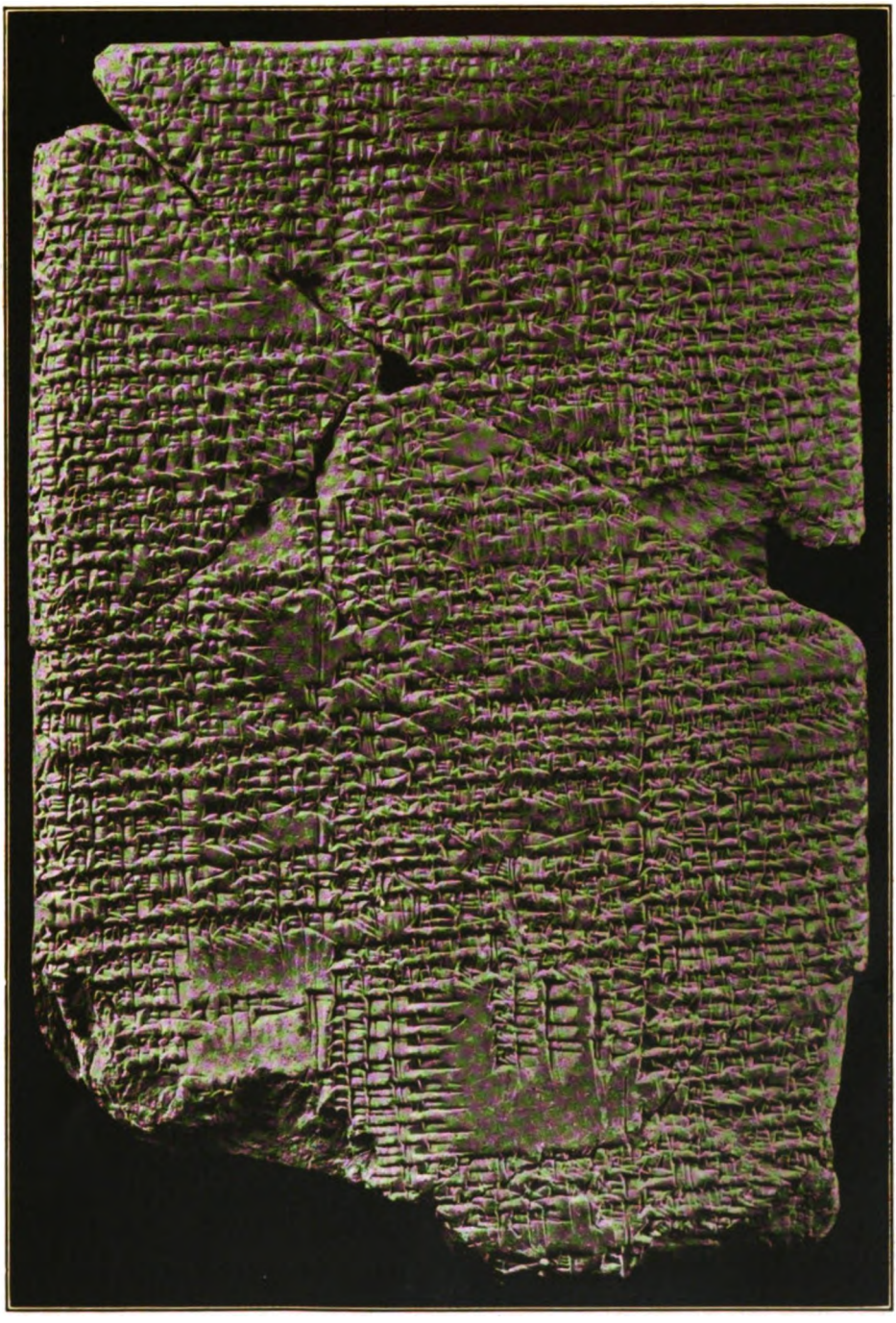


FIG. 72.—Sumerian Epic of Paradise, the Flood and the Fall of Man.

Digitized by Google

excellence, as well as in Semitic and Greek medicine. The legends in regard to it probably told of its being the plant which bestowed absolute immortality. Of this plant Tagtug was not to eat, for thereby he would obtain eternal life. Mankind until this time possessed extreme longevity but not immortality. Tagtug, however, on his own initiative takes and eats. He is cursed by Nintud and becomes a prey to disease and ordinary mortality. Thus in the original Sumerian story Noah, the survivor of the Flood, is the one who eats from the tree of life. No woman is concerned in this disobedience which resulted in our loss of perfect health, peace and countless years. From certain grammatical sources which connect the cassia with the serpent and the curse, I infer, however, that the Sumerians had a tradition regarding the serpent tempter, which induced man to eat from the tree of life. It is possible too that from some other source we may yet obtain evidence that in Sumerian tradition a woman too figured in this infinite sin. Our document, however, mentions no wife of Tagtug.

After the loss of eternal bliss, the state of man evidently became painful and troubled. Therefore the gods sent him eight divine patrons to heal disease, to care for the fields and preside over the various arts. S. L.

Digitized by Google

EXAMPLES OF MYCENÆAN AND MINOAN ART

IN response to the universal interest in the recent discoveries in Crete, the Museum has acquired reproductions not only of the more important art objects found in Cretan soil, but also of those from Mycenæ and Vapheio which, though found on the mainland, are yet the product of the same pre-Greek civilization which flourished in Crete, if indeed they are not, in many cases, the actual handiwork of Cretan craftsmen. An exhibition of these reproductions has been arranged on the second floor of the Museum.

From Crete come frescos, most of the stone vases, and small figurines of faience; the objects from the mainland include gold and silver vases, inlaid daggers, and swords, and a number of frescos from the citadel of Tiryns. These various groups are described in the following pages under their several heads.

METAL WORK FROM MYCENÆ AND VAPHEIO

The great majority of metal objects are from the treasure which was recovered by Heinrich Schliemann in the shaft-graves of Mycenæ in 1876. They constitute a burial outlay which for splendor and magnificence rivals the wealth of Egyptian tombs.

The reproductions represent the original appearance of the gold treasure rather than its appearance when found, for owing to the fact that the roofing of the graves had collapsed, the gold and silver vessels and the gold masks were crushed and flattened beneath the weight of the fallen beams. The beautiful inlaid work of the blades was so concealed by corrosion that it was not discovered until the blades were cleaned in the National Museum at Athens. But, although these reproductions involve some restoration, they may be regarded as giving an accurate and trustworthy idea of the original appearance of the objects.

The daggers are inlaid by an elaborate technique indicating the highest skill in metallurgy. On either face of each blade was inserted a strip of alloy which contained iron and silver and which oxidized less than the bronze of the blade itself. The ornamental figures for inlay were cut from sheets of gold alloys of various colors and were hammered cold into the metal field. The fineness of the

Digitized by Google

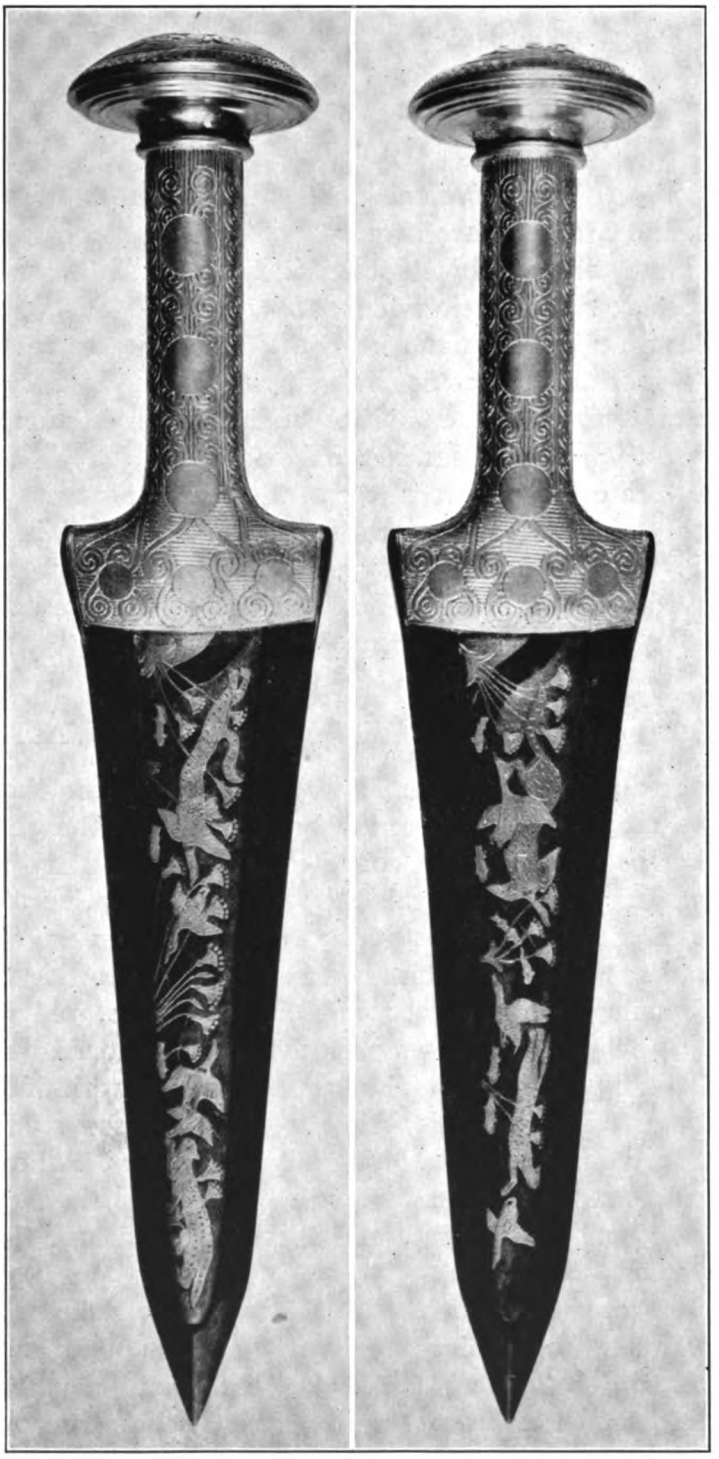


FIG. 73.—Inlaid Bronze Dagger with Gold Hilt from Shaft-grave, Mycenæ.

Digitized by Google

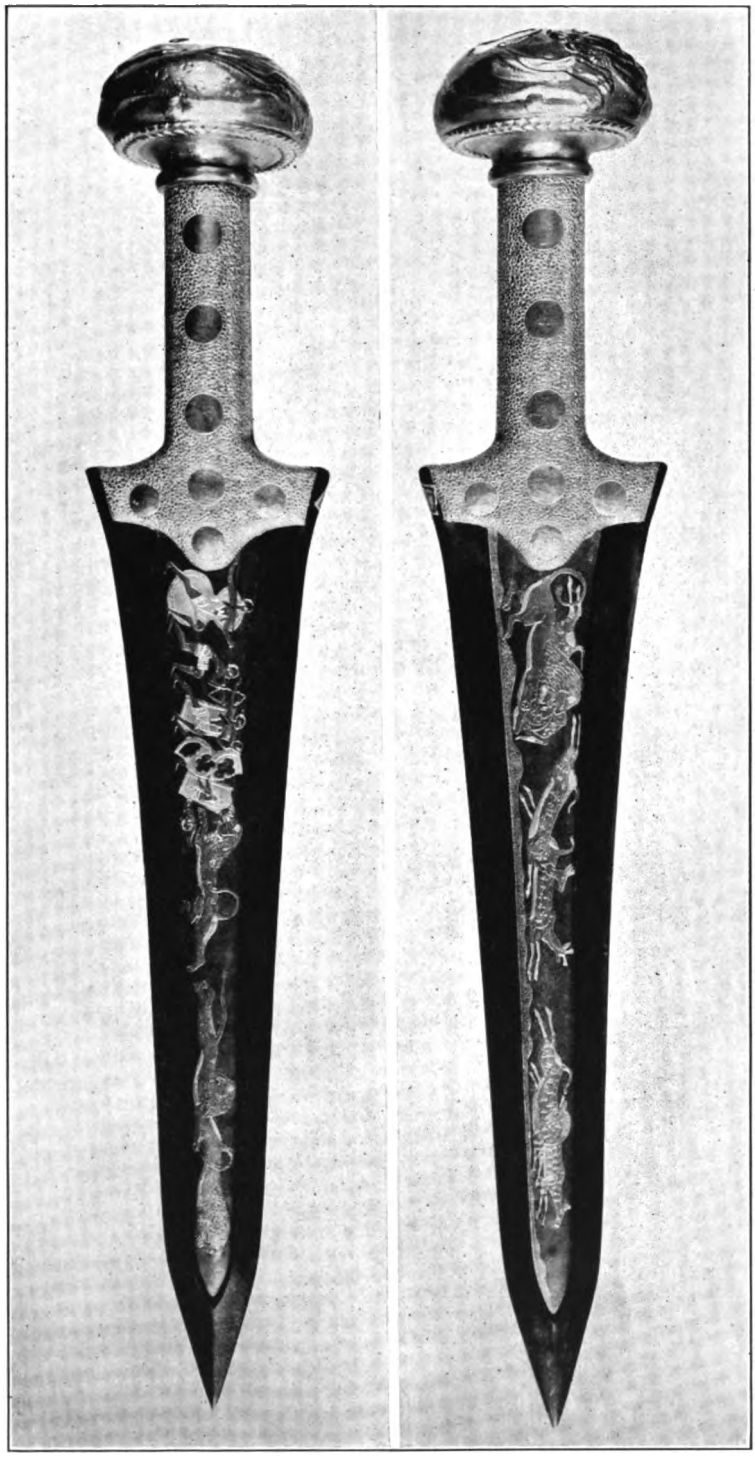


FIG. 74.—Inlaid Bronze Dagger with Gold and Ivory Hilt from Shaft-grave, Mycenæ.

Digitized by Google

FIG. 75.—Swords from the Shaft-graves, Mycenæ.

Digitized by Google

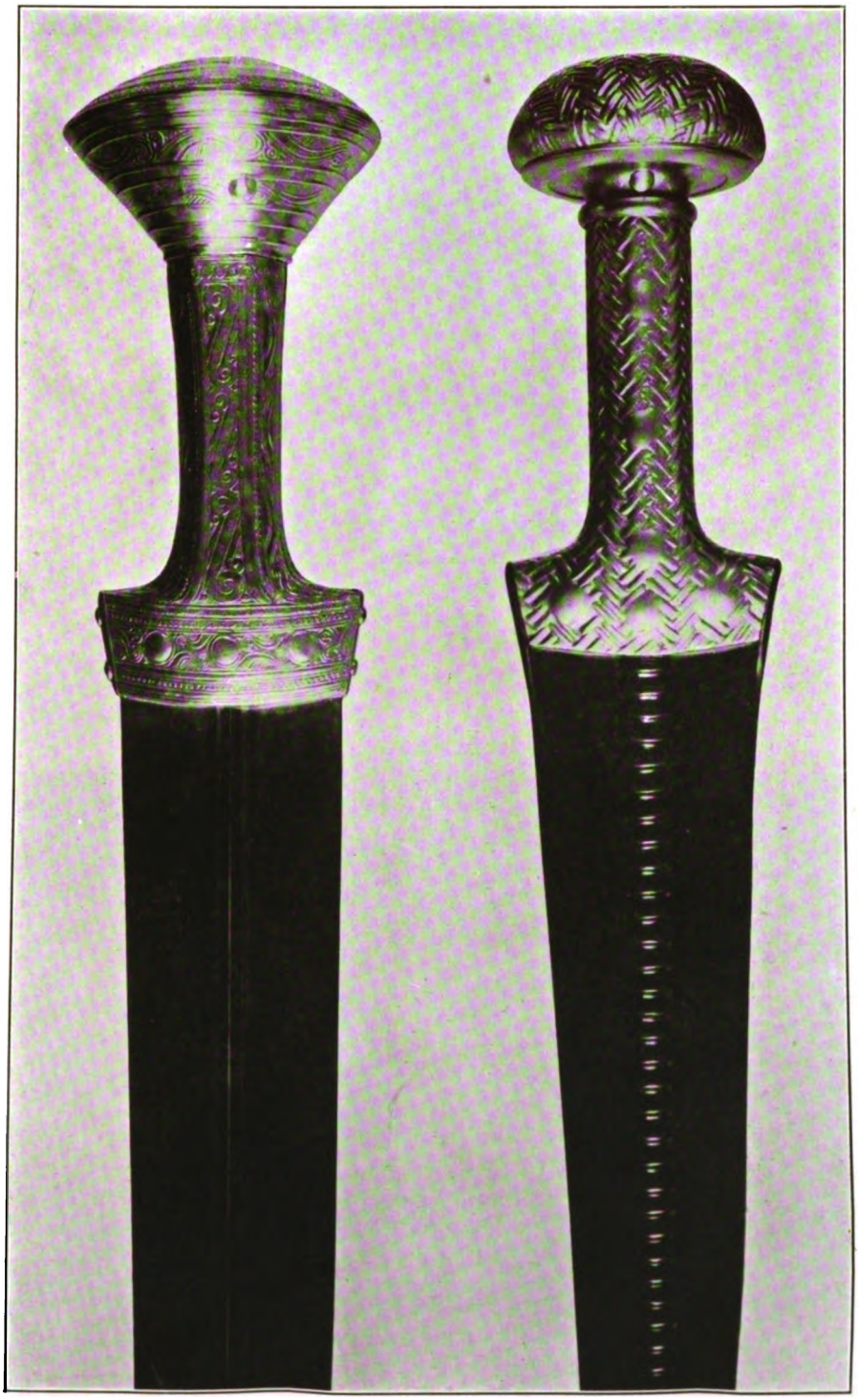


FIG. 76.—Swords from the Shaft-graves, Mycenæ.

Digitized by Google

FIG. 77.—Gold Cup from Shaft-grave, Mycenæ.

FIG. 78.—Gold Cup from Shaft-grave, Mycenæ.

Digitized by Google

FIG. 79.—Silver Cup with Inlaid Design from Shaft-grave, Mycenæ.

FIG. 80.—Silver Bowl from Grave of Lower Citadel, Mycenæ.

Digitized by Google

workmanship is best exemplified in the daggers shown in Figs. 73 and 74. On one is depicted a lion-hunt, on the other the pursuit of ducks by cats along the banks of a winding stream.

The two gold cups found by the Greek archæologist, M. Tsountas, in a bee-hive tomb at Vapheio near Sparta are probably the finest examples of gold-work which have come down to us from this early period (about 1500 B. C.). A new explanation of the scenes which decorate them has recently been offered. It has been sug-

FIG. 81.—Gold Cups with Scenes of Bull-Trapping from Vapheio, Greece.

gested that the reliefs on either cup may be divided into three chapters; that on the cup at the left in Fig. 81 shows three successive stages in the business of decoying a bull; and that on the cup at the right the various vicissitudes of trapping bulls in nets.

THE SNAKE GODDESS AND OBJECTS BELONGING TO HER SHRINE IN THE KNOSSOS PALACE

Of all the dramatic discoveries made by Sir Arthur Evans on the site of the Knossos palace none surpasses in interest that of the "Temple Repositories." The story is now old of how Sir Arthur one day noted that the stone floor in a small room west of the central court was slightly depressed. Already two buried chests had been unearthed beneath this floor, but the area affected was outside the limits of these chests. Upon taking up the pavement it was found that the entire floor and the superficial chests already discovered were built above a stratified deposit dark with the fat of sacrifices and crammed with vases and many small objects. It

Digitized by Google

was later apparent that all this deposit was included within two great stone chests sunk beneath the level of an earlier floor. There could be no doubt from the start that the excavator had to do with the treasure of a sanctuary. This was sufficiently shown by the clay sealings which had once fastened the rolls of papyrus or of parchment on which, most probably, the inventories of the sanctuary were kept; the signs on these sealings were many of them of a character known to be sacred.

FIG. 82.—Faience Objects from the Shrine of the Snake-goddess, Knossos Palace.

Figs. 82 and 83 show reproductions recently acquired by the Museum of the small objects recovered from the fatty earth of these two heavily-built stone chests. The center of interest in this group is the trim little figure of the snake-goddess worshiped at this sanctuary. She is clad in a costume astonishingly modern which consists of a bodice cut very low in front, a richly embroidered bolero jacket, and a skirt with an apron panier. Entwined about her arms and waist and surmounting her high tiara are spotted

Digitized by Google

snakes, the symbols, apparently, of an earth-goddess. This figure, like the great majority of the small objects from the shrine, is made of a faience which is thought to be of local manufacture.

Scarcely second in interest to the goddess herself is a figure

FIG. 83.—The Snake Goddess and Votary, from the Knossos Palace.

usually called a votary who holds two snakes in her extended arms. The costume which she wears shows some variations on that of the goddess, but may be taken to represent merely another style in vogue in Crete at the time that these figures were made in the seventeenth century B. C. Still other fashions are recorded in

Digitized by Google

the votive robes offered at this shrine. Two of these have front breadths, aptly likened to Watteau panels, which are embroidered with clumps of crocuses.

Of the other objects from this shrine some are to be regarded as votive offerings, others as ornaments. Bushels of shells were found, the majority of which were cockle-shells artificially tinted. These had apparently served to decorate the floor of the shrine, and it may be that the floor was also covered with a faience mosaic imitating the life of the sea, for flying-fish of faience and shells were found as well as bits of the "rock-work" pattern used to frame marine pictures. Small faience cups ornamented with sprays of leaves and little stone tables of offerings bore witness to the fact that offerings were actually made at this shrine. Three other objects are worthy of special notice. One of these is a marble cross of orthodox Greek shape. Whether it occupied a conspicuous position in the shrine is not known, but that the cross had some religious significance in this early period is at least probable. The other two are reliefs, restored from small fragments, representing respectively a cow and a goat suckling their young. They are represented with the same admirable vigor and liveliness that characterize the modeling of the figures of the goddess and her votary.

PAINTINGS FROM ÆGEAN PALACES

The civilized world will never cease to mourn the loss of the paintings of classical Greece. That there is no picture of Polygnotos as there is a statue of Praxiteles, a tragedy of Sophocles, and a building of Iktinos, is a heavy curtailment of our heritage from antiquity. Strangely enough, the hand of time which has robbed us of the pictures of the great classical painters has restored to us the works of the artists who preceded them by a thousand years. The famous pictures of the Pinakotheke on the Acropolis and of the Club-house of the Knidians at Delphi are gone forever, but those that adorned the walls of Ægean palaces remain. We know more, in fact, of painting in 1500 B. C. than in 500 B. C.

It is only in recent years that this knowledge has been acquired and it is in Crete that the largest number of frescos has been found. On the south coast of the island near the place where St. Paul was shipwrecked is a villa which dates from about 1700–1500 B. C. Here several beautiful mural paintings were recovered by the Italian scholars, but the most prolific source for mural paintings,

Digitized by Google

as for every other prehistoric antiquity, is the palace at Knossos, Crete. The story of this palace now needs no repetition; this fabled home of Minos and the Minotaur has been stripped of its secrets and shown for what it is, a maze of store-rooms, winding corridors, little sanctuaries, work-rooms, and private suites, all grouped around courts open to the sky, and equipped in a fashion thoroughly modern.

As to the life which went on in this palace the painted frescos provide a useful commentary. The Museum has recently purchased a set of reproductions of these frescos by the veteran Swiss artist, M. Gillièron, whose skilful hand has been at the service of archæologists since the days of Heinrich Schliemann. Many of these frescos are as yet little known, so that a brief description of them may be in place here. They date with one or two exceptions from the last period of the Knossos palace in which the majority of the rooms were renovated subsequent to a conflagration or some other disaster. The date to which they are to be assigned is approximately 1500 B.C. They are painted in true fresco while the plaster was still wet; in one or two instances the figures are modeled as well as painted.

There were two entrances to the Knossos palace, a state entrance on the north where foreign envoys and people of note were ushered in, and an entrance on the southwest which, it is thought, was used by traders and for domestic purposes. From the glare of an open court that on busy days must have been thronged with waiting merchants and their wares one entered the palace through a portico and a corridor the walls of which were adorned with the fresco. A procession is here depicted in which both men and women figure. The lower part of the picture was still adhering to the wall and portions of the upper part were found lying face down on the floor of the corridor. The subject of the procession recalls the processions of tribute-bearers on the tombs of Egyptian kings and it has been suggested that this corridor, so near the place where business was transacted, might well be decorated with a painting portraying the men who paid tribute to the lord of the palace. However that may be, this picture and the fresco of the cup-bearer from a corridor parallel to this are of the utmost importance for the light they throw both on the racial type and on the costumes of this long-forgotten and brilliant people who lived in Greece before the Greeks. Their

Digitized by Google

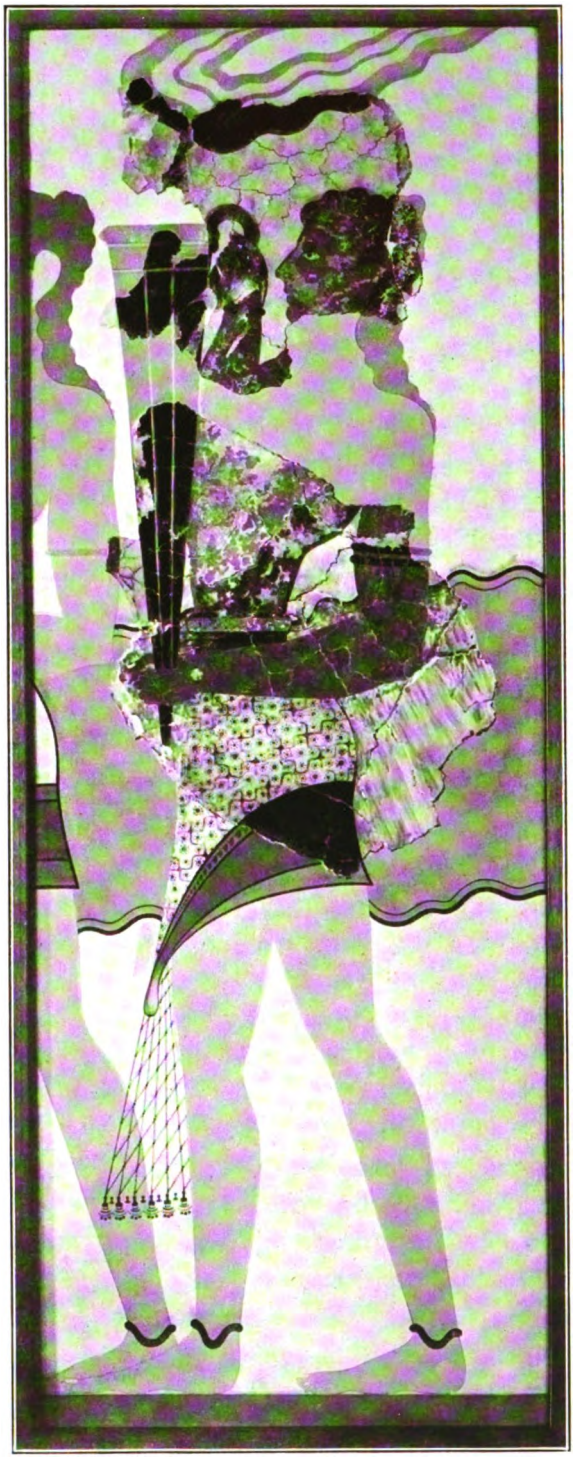


FIG. 84.—The Cup Bearer.

Digitized by Google

waists, according to convention, are exceedingly small and are tightly drawn in by silver-mounted belts, from which, in the larger picture, hang pendants of beadwork. The type of face as shown in the fresco of the cup-bearer is almost classical, and in general these "cup-bearing youths" carry themselves with a dignity and pride that belong to a ruling race.

The same impression of manly vigor is given by the painted relief of a king which decorated an upper gallery overlooking on the south the great central court. The fleur-de-lys motive plays an important part in this fresco. The crown is made of fleur-de-lys with a peacock's plume in the center; a collar of the same ornament is worn about the neck, and the motive recurs in the landscape background. Because a goddess and her attendant on a well-known Mycenæn ring wear ornaments of lilies in their hair, and because, in general, the lily is associated with sacred emblems, it is thought that the personage here represented is either a priest or a king. The figure is executed in low relief and shows a style of modeling extraordinarily advanced.

The frescos found in the neighborhood of the north entrance of the palace show scenes entirely different. The largest, a painted relief, contained originally two bulls, one a pale yellow color with red spots, the other a reddish color with spots of bluish white. A part of this second bull is preserved and is shown in Fig. 86, one of the most spirited pieces of modeling which has come down to us from this remote era.

Near this north entrance was found a heap of small bits of painted plaster which had apparently been thrown out in comparatively recent times by modern vandals who used the site of the Knossos palace as a quarry for building-stones. With infinite patience M. Gillièron has pieced these bits together and has restored a whole series of "miniature frescos." These frescos show better than any other one find from the palace the astonishingly modern character of Minoan life. Men and women are mingling freely with one another; in the case of this fresco they are collected "before the façade of a small but brilliantly decorated shrine of combined woodwork and plaster construction. A special characteristic of these designs is the outline drawing in fine dark lines. This outline drawing is at the same time combined with a kind of artistic shorthand brought about by the simple process of introducing patches of reddish brown or of white on which groups belonging to

Digitized by Google

one or the other sex are thus delineated. In this way the respective flesh tints of men and women are given with a single sweep of the brush, their limbs and features being subsequently outlined on the background thus obtained. . . . At a glance we recognize court ladies in elaborate toilette. They are fresh from the coiffeur's hands with hair frisé and curled about the head and shoulders and falling down the back in long, separate tresses. They wear high, puffed

FIG. 85.—Head of a Girl.

sleeves joined across the lower part of the neck by a narrow cross-band, but otherwise the bosom and whole upper part of the body appears to be bare. Their waists are extraordinarily slender and the lower part of their bodies is clad in a flounced robe with indications of embroidered bands. In the best executed pieces these decolleté ladies are seated in groups with their legs half bent under them, engaged in animated conversation emphasized by expressive gesticulation."

Digitized by Google

A fresco portraying the head of a girl (Fig. 85) found in this part of the palace is carelessly drawn, but is interesting as showing another type of Minoan dress. The bodice seems in this case to be looped up behind in a knot and across the bosom is an openwork pattern of red and blue beneath which is shown the white color of the flesh.

The eastern wing of the palace was largely given over to private suites. The "queen's megaron" in one of these was lit in the prevalent Minoan fashion by light-wells, one of which was decorated with a delightful picture of marine life. The tones are cool, mostly blues and yellows, and the creatures of the sea, dolphins and smaller fish together with the rocky bed over which they dart and play, are rendered with a freedom that recalls the best work of Japanese artists. Only one painting can compare with it, the flying-fish fresco, which was found in a small house of the prehistoric village discovered by English archæologists at Phylakopi, Melos. The method of the two pictures is the same and it is probable that the Phylakopi picture was either executed by a Cretan artist or was painted by a local artist from designs sent over from Crete.

A fresco which shows the cruel side of Minoan life was found in bits in the northeastern part of the palace at a spot where it had fallen from the crumbling walls of an upper room. It portrays the horrid sport in which the lords and ladies of the palace apparently took delight, and gives a hint as to what befell the annual tribute of youths and maidens sent over to Crete from the mainland. Three toreadors are shown, a boy and two girls. "In the center of the picture the great bull is seen at full charge. The boy toreador has succeeded in catching the monster's horns and turning a clear somersault over his back, while one of the girls holds out her hands to catch his as he comes to ground. But the other girl is just at the critical moment of the cruel sport. The great horns are almost passing under her arms, and it almost looks an even chance whether she will be able to catch them and vault, as her companion has done, on the bull's back or whether she will fall and be gored to death."

The citadel of Tiryns must now be ranked second to the Knossos palace as a source of prehistoric paintings. A few bits of painted plaster were found by Heinrich Schliemann as early as 1884, but it is in recent years in the course of supplementary excavations undertaken by the German school at Athens that the

Digitized by Google

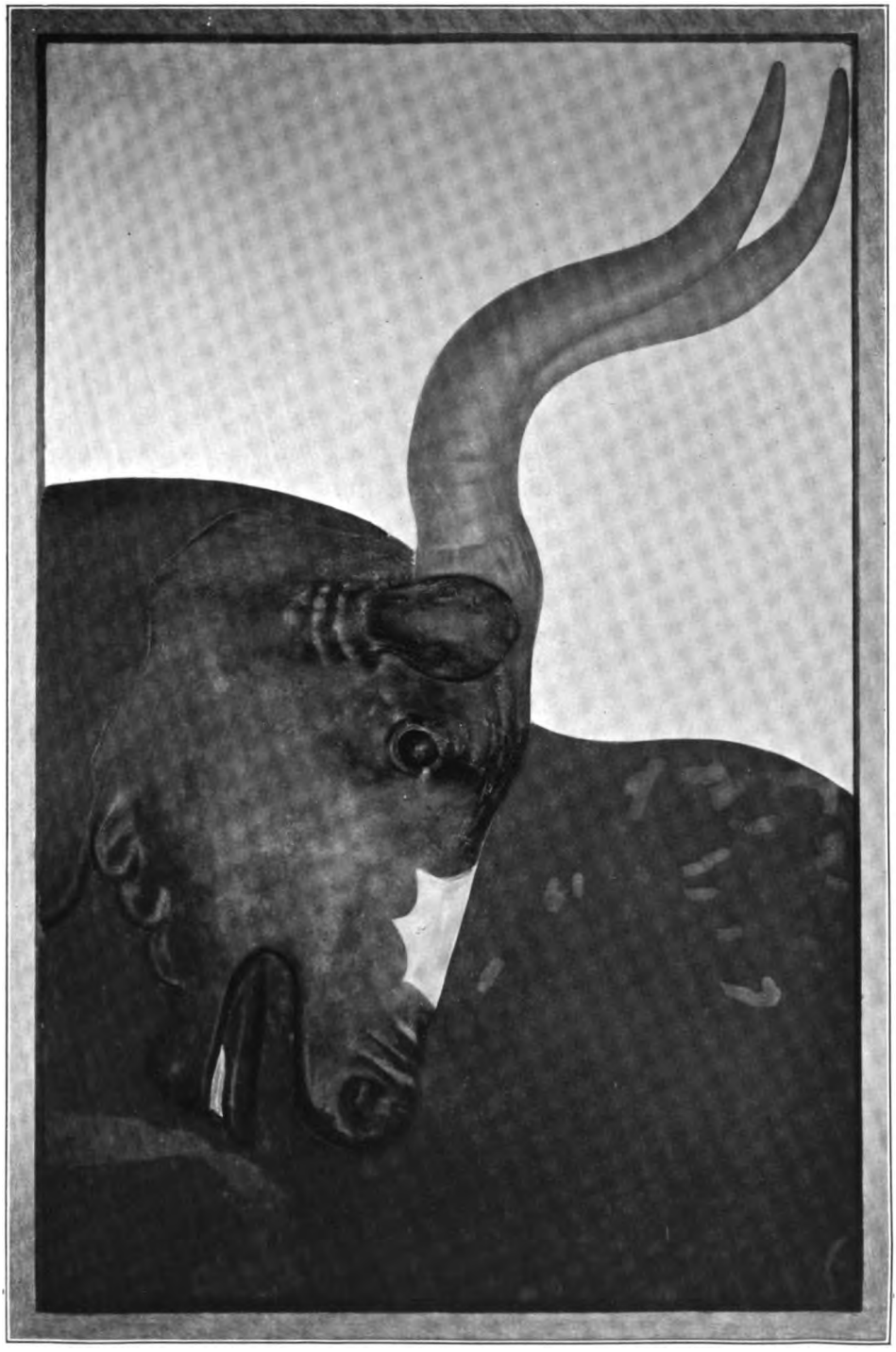


FIG. 86.—Painted Relief of a Bull from the Knossos Palace.

Digitized by Google

greater number was recovered. Many of them were found beneath the levels of the floors cleared by Schliemann; others were found in waste-heaps where they had been thrown out in antiquity at a time when the palace was being renovated.

A few of these, those found below the levels of later floors, are from the earlier palace, the date of which is approximately 1600–1500 B. C. Three of these are shown in the exhibition. The pattern of one of these, representing rosettes and stalks, is entirely new; that of another is familiar both from painted vases and from the sculptured roof of a tomb of Orchomenos. The pattern of the third consists of a row of Mycenæan shields covered with skins of various colors. The lines down the middle of these shields were apparently intended to represent the dorsal lines of the hides. In coloring this is one of the richest frescos; it is the only one in which green is used.

Of the frescos from the later palace at Tiryns, one of the most interesting is that which represents a procession of women. It was a large mural decoration of which now only a small part is left. No less than 1600 fragments from this fresco were found, but this was not enough to complete any one figure. The restoration is a composite picture made up of fragments of various figures. As to the correctness of the contours there can be no doubt, but it is of course possible that portions of costume have been joined together that originally belonged to separate figures. The costume is similar to those represented elsewhere in Minoan art, but the coiffure is quite new. The German scholars estimate that at least three frescos portraying processions of women adorned the walls of the Tiryns palace. This one seems to have been painted to replace an earlier picture of the same subject. The explanation offered to account for the popularity of this theme is that these processions were a part of religious ceremonials in honor of a goddess whose cult was in charge of women. It is interesting to note that the ivory casket carried by the woman is the counterpart of one found many years ago in a bee-hive tomb at Menithi in Attica.

EARLY ÆGEAN STONE VASES

Like the early inhabitants of Egypt, the people who lived in Crete in the bronze age were skilful workers in stone. Already in the latter part of the third millennium B. C., Minoan artists could fashion from the most refractory stones, vases which for delicacy

Digitized by Google

of form and perfection of finish rivaled the products of contemporary artists in Egypt. The highly colored stones in which the soil of Crete abounds, breccias, veined marbles, alabaster, and variously colored soapstones were skilfully used by these artists, often in

FIG. 87.—Stone Lamp.

such a way that the veinings of the stone appear as borders and bands on the vases. The Museum possesses an interesting set of stone vases dating from 2500–1300 B. C. But the rarer examples of stone-cutting remain of course in Crete and in Greece, and of these

Digitized by Google

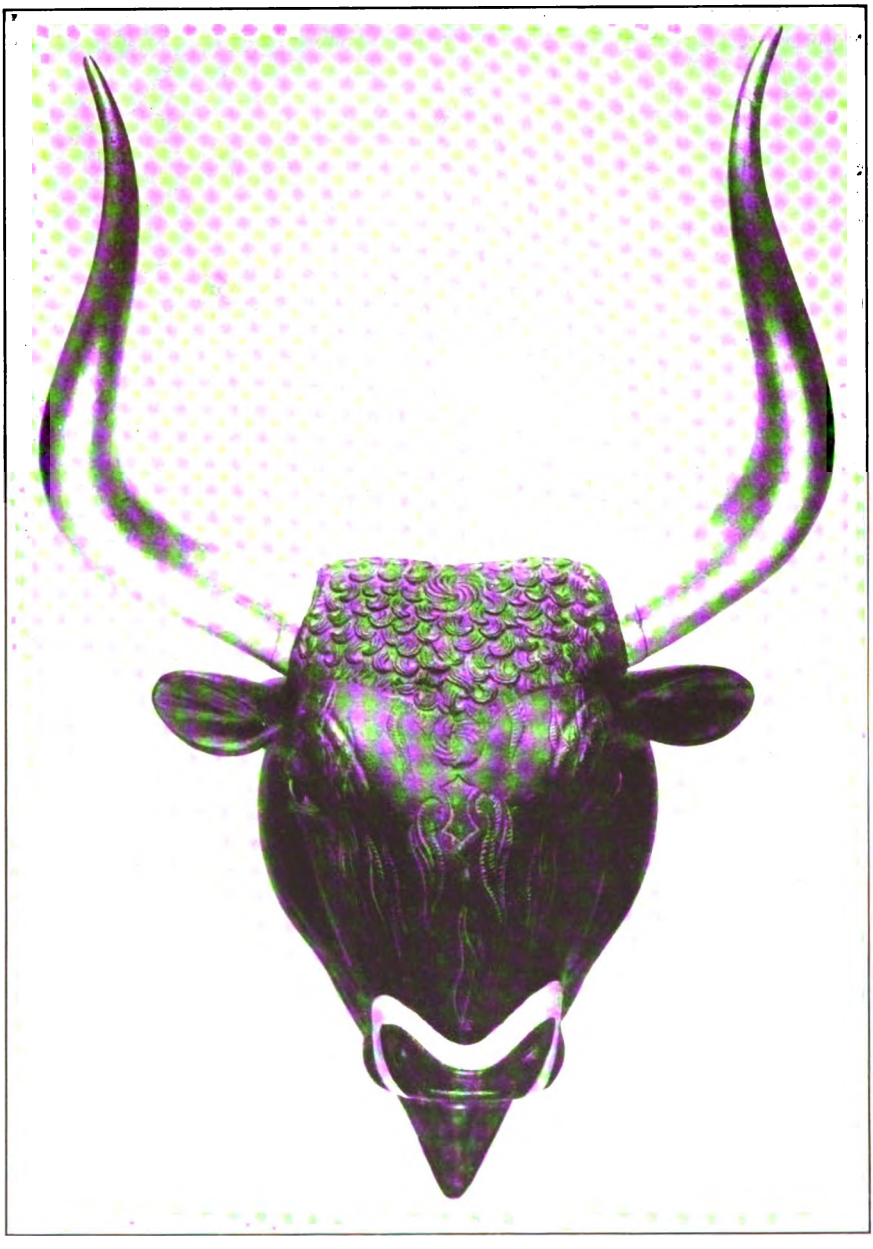


FIG. 88.—Rhyton of Steatite.

Digitized by Google

the Museum has recently purchased a set of reproductions, made by M. Gillièron of Athens.

First may be mentioned a group of lamps, two of which were found at Mycenæ, the rest at various Cretan sites. The taller specimens were probably stationary, for similar lamps have been found on the landings of staircases and at the entrance ways to rooms. The smaller lamps were doubtless carried from room to room. All have a central depression for oil and two grooves for overhanging wicks.

In the "Little Palace," a dependence of the great palace of Knossos which was connected with the main building by a causeway, was found a remarkable rhyton of black steatite in the form of a bull's head (Fig. 88). Only half of the vase was found; the rest was restored. "The modeling of the head and curly hair," writes Sir Arthur Evans, the discoverer of this splendid specimen, "is beautifully executed and some of the technical details are unique. The nostrils are inlaid with a kind of shell like that out of which cameos are made, and the one eye which was perfectly preserved presented a still more remarkable feature. The eye within the socket was cut out of a piece of rock crystal, the pupil and iris being indicated by means of colors applied to the lower face of the crystal which had been hollowed out and which had a certain magnifying power." This rhyton from Knossos is in general style closely analogous to the gold rhytons from Mycenæ and the dark surface of the carefully wrought stone brightened here and there by the colored inlays compares very favorably with that of the more costly gold.

The three most famous vases of black soapstone were found by the Italian mission at the Minoan villa at Ayia Triatha. They are richly ornamented with sculptured scenes so delicately and vigorously rendered as to constitute in themselves sufficient proof of the high skill attained by sculptors in this remote era. Sir Arthur Evans had already announced his belief that such vases of carved steatite were originally covered with a thin coating of gold-leaf to give the effect of vases of gold with repoussé ornament, when the English excavators at Palaiokastro found a fragment of such a steatite vase to which a bit of gold leaf was still adhering. We must imagine then that the vases from Ayia Triatha had once the same appearance as the Vapheio cups and that the gold-leaf had either been stripped away by plunderers or had simply peeled off in the course of time.

Digitized by Google

FIG. 89.—Steatite Vase.

Digitized by Google

The largest of these three vases (Fig. 89) stands eighteen inches high and is of the same conical shape as that carried by the cup-bearer in the fresco from Knossos (see page 157, Fig. 84). It is divided horizontally into four zones, in three of which are depicted boxers in every possible attitude of the ring, whereas in the fourth is shown a scene of the arena with the inevitable bull-grappling, a tragic scene too in which the victim has missed his grasp. The

FIG. 90.—Vase with Sacrificial Procession.

modeling of these figures is admirable; the waist is conventionally small, but there is the action and *élan* characteristic of the best Mycenæan work.

Of the second vase which portrays another scene of lively and vigorous action the lower part was not recovered, so that the figures from the knees down are restored. The shape of the vase could be accurately determined on the analogy of a clay vase from eastern Crete. The procession of men which forms the subject of the deco-

Digitized by Google

ration has been variously interpreted; some have thought it a band of victorious soldiers, others a company of harvesters, but the latest and most credible theory is that it is a sacrificial procession and that the three-pronged instruments which the men carry are the spits on which the entrails of the victims were roasted. This theory harmonizes well with the fact that a band of singers is found in the procession, headed by a man with a sistrum, and that the entire procession is led by a man in elaborate ceremonial dress. However this scene be interpreted, the chief interest in the relief is to be found in the high artistic skill with which a moving body of men is shown. They are broken into groups by men looking backward over their shoulders and by those who have stumbled and are in danger of being trampled upon by the onrushing throng. And the whole company is stepping high and the singers singing lustily with characteristic Mycenæan vigor, a wonderful piece of work for 1600 B. C.

The last of the three vases is perhaps the most charming of them all, and the most modern in its feeling. It is only about five inches high. Five figures are included in the scene which decorates this vase. Three of these are soldiers who stand behind their "man-encircling" shields of bull's hide. Of the other two, one appears to be a captain. He wears his hair long and flowing and his arms and throat are decorated with bracelets and a golden collar. In his hand he carries a long staff which appears to be a badge of office. The youthful figure who confronts him and who is apparently receiving orders has something of the grace and earnestness of the younger boys on the Parthenon frieze or of the children of Donatello. Both the captain and the boy wear a kind of puttees somewhat different from the ordinary footgear.

E. H. H.

Digitized by Google

A BRONZE BLADE FROM THE DICTÆAN CAVE, CRETE.

IN 1886 word was brought to the authorities in Candia that peasants of the Lasithe plain in eastern Crete had discovered a number of bronze offerings in the Dictæan cave where they were in the habit of housing their pigeons and goats. That this cave was regarded as a holy place in antiquity was known from the literature of the classical period; here, according to legend, Zeus was born; here Europa was brought by Zeus; and here Minos, the offspring of their union, found the code of laws which he delivered to the people of Crete. The news of the peasants' discovery brought several archæologists to the site, but no systematic search was made until June, 1900, when Mr. David Hogarth, then director of the British school at Athens, undertook the excavation of the cave. In a stratum of black earth which covered the floor of the grotto, along the margins of the icy pools within its deep recesses, and even in the crevices of the stalactite columns in which the cave abounded, were found numerous votive offerings of bronze and of terra-cotta. "The villagers, both men and women, worked with frantic zeal, clinging singly to the pillars high above the subterranean lake or grouping half a dozen flaring lights over a productive patch of mud at the water's edge."

The rich deposits of the cave were not, however, exhausted. Bronze knives and pins, bone needles, and other small objects continued to be found; sometimes these came under cognizance of the authorities and were carried to the museum at Candia, but oftentimes the peasants succeeded in eluding the vigilance of the gendarmes stationed at the mouth of the cave and, entering by night into its cavernous depths, carried on their illicit search. One of the most interesting objects ever found in the cave, a bronze blade with incised designs, was thus discovered by peasants during the past year. It was brought in course of time to America, and is now in the hands of a private collector. Drawings made from the original are shown in Fig. 91 and a cast of the blade has been put on exhibition at the Museum.

The specimen is unique. The nearest parallel is afforded by the inlaid daggers from the shaft-graves of Mycenæ, which are, of course,

Digitized by Google

much more elaborate in technique as well as more beautiful in decoration. With the exception of these daggers from Mycenæ, blades ornamented with engraved designs have been exceedingly rare. The scenes, moreover, which are engraved on this blade, a boar-hunt and a bull-fight, are new to Cretan art.

The blade is six inches long and is covered with a beautiful smooth green patina. The three bronze rivets which fastened it to the hilt are still in place. They were apparently silver-plated, for traces of silvering may be detected on one of them. The shape of the blade is not characteristic of any particular period of Cretan metallurgy. Very similar blades were found at Mochlos in tombs which could be assigned to an early stage of Cretan art (the Middle

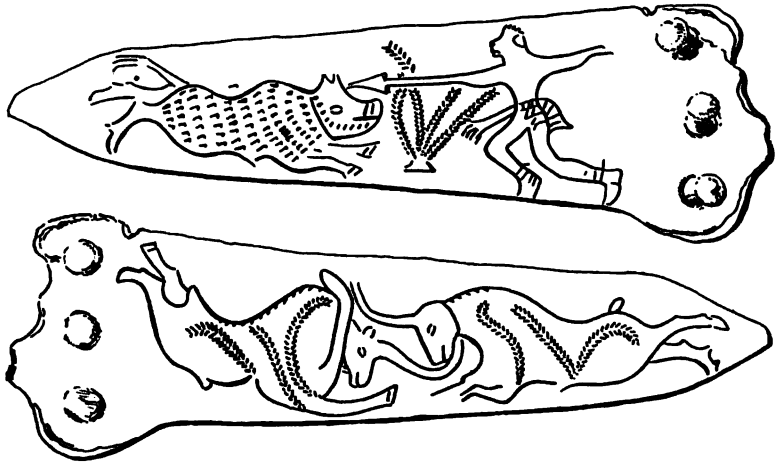


FIG. 91.—Cretan Bronze Blade.

Minoan I period). But the shape is not unknown in later periods and to a later period (Late Minoan III) it may best be assigned on the ground of the style of the designs.

Since the blade was found in a holy place, filled with votive offerings, the presumption is that it also is a dedication, commemorative of a successful exploit. The hunter in the scene may therefore be plausibly regarded as the donor himself. He is represented in the very act of killing his boar, his spear firmly held in both hands to meet the shock of the animal's onrush. The out-door world is indicated by the simple expedient of introducing a tuft of fern-like sprays between the hunter and his victim. The boar is charging at full speed, his legs extended and his tail flying in the air. The tail, which ends in a kind of tassel, gives a hint as to the kind of loin-cloth worn

Digitized by Google

by the hunter. It is apparently of skin, for a tasseled end precisely like the boar's tail hangs down in front. His only other articles of dress are boots which were fastened with thongs tied behind. The head of the man is indicated in the most cursory fashion; it consists mostly of nose and ear with a small fringe of hair above and a slight tuft of beard. His left arm, moreover, is not distinguished from the spear; either the artist was less interested in the picture of himself, or else he found the difficulties of rendering the human form much more perplexing than those of rendering a boar.

The scene recalls the fresco portraying the killing of a boar which was found recently in the later palace of Tiryns, but here, as in the case of a gem published in Furtwaengler's *Antike Gemmen* (Pl. II, 12), the thrust of the spear is delivered with a downward stroke. The level stroke here depicted, which would hardly more than brush the boar's ears, must be attributed to the lack of skill on the part of the artist. This is the first complete picture of a boar-hunt to be found in Cretan soil. Boars have appeared before as designs for seal-stones and as signs in the pictographic script, and there are fragments of scenes in which boars figured, as a fragment of a steatite vase from Palaikastro and a piece of a painted vase from the Dictæan cave which belongs to the last phase of Cretan art and is only slightly later in date than the bronze blade.

The scene on the other face of the blade depicts the critical moment of an exciting bull-fight. The bull on the left is represented in a tortuous position with his left foreleg raised in air between his head and right foreleg. He is evidently in for a bad fall and is getting the worst of the fight. The fact that one of his horns is represented just below the neck of the other bull does not mean that he has succeeded in dealing a death blow to his opponent, but merely that the artist found here convenient space for showing the long horn of the bull. The fern pattern which occurs in the tuft of plants in the other scene appears here on the bodies of bulls. At first sight its presence seems due to the same confusion of decorative and representative art which led the artist of the vase fragment from the Dictæan cave to end the tail of his boar in a tuft of flowers. It is more likely, however, that the artist was attempting to indicate the furry lines of the bulls' coat where the direction of the hair changes. This is the more likely because on a fresco from Tiryns representing shields covered with bulls' hides, the dorsal line of the hide is indicated in a manner only a little less stylized than this. The predilec-

Digitized by Google

tion of the Cretan artists for bulls has been satisfactorily explained by the supposition that the national sport of the early Cretans was bull-grappling. The less frequent scenes of bull-trapping and this exceedingly rare scene of bulls fighting may be regarded as pictures of mere incidents in the life of an arena which was given over to contests of bulls and men.

E. H. H.

Digitized by Google

NOTES

In the last number of *Museumskunde* issued in May, 1914, the greater number of pages are taken up by an article on the new museum of east Asiatic art at Cologne which was opened on October 25, 1913.

The opening of this great museum, which was made possible by Adolf Fischer, whose death took place on April 13, 1914, marks a stage in the history of museums, for it recognizes for the first time in the western world the position of the art of the Far East. That this art is entitled to a high place in the estimation of Occidentals and that it has a great message to convey to the world are facts which have already begun to find acceptance in the centers of western civilization. Hereafter we shall see the great museums which aim to represent the history of human culture turn a larger share of their attention to the field of far eastern civilization.

It is recorded in the same number of *Museumskunde* that during the three months between January 1 and April 1, 1914, twelve museums were opened in Europe. Some of these were new, others were reopened after rearrangement or enlargement. Most of these museums are in Germany. During the same period, fifteen new museums were projected in Europe and one at Peking in China. Out of the fifteen European museums projected, the majority were to be built in Germany.

This chronicle of museum activity was just too early to record the opening of the new wing of the British Museum, which took place in May, 1914.

Since that record was printed, other events have taken place in Europe which will undoubtedly defer indefinitely the realization of some of the projected museums. Besides this, during the vicissitudes of war which Europe is now to pass through, the museums will suffer severely. Not only will the increase of collections cease and the administration in many cases become demoralized, but there is grave danger of collections being lost or destroyed, accidentally or deliberately, by the operations of the armies. Moreover, museums are among the institutions that are sure to be converted into hospitals

Digitized by Google

and it must be expected that often in these cases collections of value will be found in the way and will suffer accordingly.

The Museum course of lectures will begin on Saturday, November 7th. On that date Mr. Charles Wellington Furlong, F. R. G. S., will lecture on Argentina and the Patagonian Pampas. This lecture will be followed on Saturday, November 14th, by one on Chile, the Strait of Magellan and Tierra del Fuego by Mr. Furlong.

On November 21st, Mr. Frederic Monsen, F. R. G. S., will lecture on The Pueblo Indians of New Mexico and Arizona.

The expedition to Northern Siberia, announced in the last number of the JOURNAL, left Moscow about May 30th and arrived at Selyakino on the Yenisei River on June 22d. The party was on its way to Golchiki in the estuary of the Yenisei.

The last letter from the expedition was written on June 22d at Selyakino. Studies were being made among the Ostyak, Dolgan, Yurok and Tungus who were camped on the Yenisei for the fishing. The party planned to remain for some time on the estuary of this river.

The Amazon Expedition has again returned to the interior; this time to conduct explorations on the Upper Amazon near the Peruvian frontier.

Dr. Farabee, after spending a short time at Barbadoes and at Para in order to recuperate from the fatigue and hardships of the previous journey, wrote from Manáos on July 26th. He was then about to start for the upper river, where for several months he will be out of reach of communication.

The Museum has just acquired by purchase from London dealers, several important additions to the collection of Chinese art. The most important pieces are a bronze Buddhist image of the Ming period; two divinities in bronze, one seated on a lion and another on an elephant; six bronze vases of the Yuan and early Ming periods; a jade group of the Wei dynasty and a jade Buddha of the Ming period.

In the March number of the JOURNAL announcement was made of the acquisition of reproductions of the frescos, as well as of the

Digitized by Google

bronze and gold cups and swords and daggers of bronze and gold found in Mycenæ, Tiryns, Vapheio, Crete and Melos. These are now installed, together with the collection of Cretan originals, on the upper floor of the western wing of the Museum.

The Museum has received this summer by exchange with the National Museum, Athens, in return for prehistoric Arizona pottery, the following specimens of Greek pottery: (1) A white Athenian lekythos, with scene of a man and youth bringing gifts to a tomb. The vase is in perfect condition and the decoration is entirely characteristic of this beautiful and highly prized class of Attic ware. (2) Three geometric vases: a small jug of the class held to be Cretan, a bowl and cover, and a bowl with high handles. (3) An unpainted cup from Chalandriane, Syra. (4) A small Mycenæan vase from Argos. (5) Thirteen fragments of Thessalian neolithic ware, chiefly from Dimini and Sesklo. This ware, which is found only in fragments, is of particular interest both because it is recently discovered and because it bears so striking a resemblance to our own Indian pottery of the southwest.

J. D. Beazley, Esq., of Christ Church, Oxford, visited the Museum early in September, and spent several days in studying the collection of Attic red-figured vases. Mr. Beazley's studies in this field of art have convinced him of the possibility of assigning Attic vases to their respective artists. The method used in this identification may be compared to that used by art critics for identifying the paintings of the old masters and is based on a keen scrutiny of the details of drawing. Mr. Beazley was able during his recent visit to identify the painters of most of the red-figured vases in the Museum.

The following publications have been issued since the last number of the JOURNAL went to press:

Anthropological Series:

Vol. II, No. 2, "Notes on Chasta Costa Phonology and Morphology," by Edward Sapir.

Vol. IV, No. 2, "Sacred Bundles of the Sac and Fox Indians," by M. R. Harrington.

Vol. VI, No. 1, "Human Skulls from Gazelle Peninsula," by George Grant MacCurdy.

Vol. VI, No. 2, "Dance Festival of the Alaskan Eskimo," by E. W. Hawkes.

Digitized by Google

Babylonian Series:

Vol. IV, "Historical Texts" by Arno Poebel.

Vol V, "Historical and Grammatical Texts" (Plates), by Arno Poebel.

Vol. VI, "Grammatical Texts," by Arno Poebel.

Vol. VIII, "Legal and Administrative Documents Chiefly from the Dynasties of Isin and Larsa, by Edward Chiera.

A book by Dr. Arthur Ungnad entitled "Babylonian Letters of the Time of the Hammurapi Period" is in press and ready to be issued. The appearance of this work is being delayed owing to the fact that Dr. Ungnad, who is in Germany, has no opportunity to read and return the proofs.

Prof. George A. Barton, of Bryn Mawr, has prepared a volume of archaic Babylonian business documents which he has copied from tablets in the Babylonian collections of the Museum. In addition to this, Professor Barton has prepared a volume of religious texts from the same collections. Both these volumes are ready for the press.

The new addition to the building is finished so far as the exterior is concerned. The interior of the rotunda and its dome are also complete, with the exception of the floor, which cannot be put in place until the construction of the dome which forms the ceiling of the auditorium underneath has been finished. There remains also to be finished during the autumn months the interior of the auditorium and the galleries connecting the new wing to the old.

An exhibition has been arranged consisting of the Chinese objects acquired during the last year and including the Lo-han described elsewhere in this JOURNAL. The exhibition also includes the Alexander Scott Collection of Tibetan objects and a number of other objects representative of far Eastern civilization. Owing to lack of space, this exhibition has been arranged on both landings of the main stairs.

The following new annual members have been elected since the last JOURNAL went to press:

Mrs. William Henry Lyon, Mr. B. F. Rittenhouse.

During the six months from March 31st to September 30th the number of visitors at the Museum was 21,578. During the same six months of 1913 the number was 25,694.

Digitized by Google

Publications of the University Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895–97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V. Hilprecht, 1904, $2.50.

Babylonian Section

Series A. Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrman, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.
Part 1, chiefly from Sippar, by Herman Ranke, 1906, $6.00.
Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.
Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.
Part 1, by H. V. Hilprecht, 1906, $5.00.

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.
Part 1, Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1: Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.

Vol. II, No. 1: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1912, $4.00.
No. 2: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, by A. T. Clay, 1912, $3.00.

Vol. III: Aramaic Incantation Texts from Nippur, by James A. Montgomery, 1913, $5.00.

Vol. IV: Historical Texts, by Arno Poebel, 1914, $5.00.

Vol. V: Historical and Grammatical Texts (Plates), by Arno Poebel, 1914, $10.00.

Vol. VI, No. 1: Grammatical Texts, by Arno Poebel, 1914, $2.00.

Vol, VIII, No. 1: Legal and Administrative Documents Chiefly from the Dynasties of Isin and Larsa, by Edward Chiera, 1914, $5.00.

Digitized by Google

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscriptions of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No. 1, Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.
No. 2, Ceremonial Songs of the Creek and Yuchi Indians, by Frank G. Speck, 1911, $2.50.

Vol. II, No. 1, Takelma Texts, by Edward Sapir, 1909, $2.50.
No. 2, Chasta Costa Phonology and Morphology, by Edward Sapir, 1914, $1.50.

Vol. III, No. 1, Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.
No. 2, Excavations in Eastern Crete, Sphoungaras, by Edith H. Hall, 1912, $2.00.
No. 3, Excavations in Eastern Crete, Vrokastro, by Edith H. Hall, 1913, $5.00.

Vol. IV, No. 1, The Tahltan Indians, by G. T. Emmons, 1911, $5.00.
No. 2, Sacred Bundles of the Sac and Fox Indians, by M. R. Harrington, 1914, $5.00.

Vol. V, The Book of Chilam Balam of Chumayel, with introduction by G. B. Gordon, 1912, $10.00.

Vol. VI, No. 1, Human Skulls from Gazelle Peninsula, by George Grant MacCurdy, 1914, $1.50.
No. 2, Dance Festival of the Alaskan Eskimo, by E. W. Hawkes, 1914, $2.00.

The publications of the University Museum may be procured from the following agencies: The University Museum, Philadelphia; Bernard Quaritch, London Karl W. Hiersemann, Leipzig; Paul Geuthner, Paris.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

CENTRAL LIBRARY
FEB 24 1915

THE MUSEUM JOURNAL

VOL. V PHILADELPHIA, DECEMBER, 1914 No. 4

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER

CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES

CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — PIERRE S. du PONT

T. BROOM BELFIELD — NORTON DOWNS, M.D.

HENRY H. BONNELL — GEORGE L. HARRISON, Jr.

E. W. CLARK, Jr. — GEORGE G. HEYE

S. W. COLTON, Jr. — B. FRANKLIN PEPPER

ECKLEY B. COXE, Jr., F. R. A. I. — E. MARSHALL SCULL

JACOB S. DISSTON — JOHN WANAMAKER

Executive Officers

Director, G B. GORDON, Sc.D.

Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000

FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100

SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25

ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. V PHILADELPHIA, DECEMBER, 1914 No. 4

THE YEAR AT THE MUSEUM

THE chief event that marks the history of the Museum during 1914 is the successful completion of the building operations begun in 1913. Although the new section is not ready for occupation at the close of the year, it is so nearly complete that a correct idea may be formed of it. In its beauty of design and in practical fitness for the purposes of the Museum, the new wing at once commands attention, for the achievement of the architects is one which combines great distinction in form and color with a close correspondence between the design and the functions of the building.

It is too soon to speak of the exhibits that will be installed in the Rotunda, which is the principal feature of the new exhibition halls. This installation will be one of the tasks of the year upon which we are entering. We can however take stock of the collections that have been acquired during the past year. The most important step taken in this increase of the collections is the start made to assemble an exhibition of East Asiatic art. During the preceding year a few first-rate bronze statues and other religious objects from Tibet were acquired. This beginning was followed in the spring of 1914 by the acquisition of the Alexander Scott collection, which has enabled the Museum to install an exhibition of the art of India, Tibet and Nepal.

Among the more important purchases made during the year, the place of honor must be given to a Chinese statue in glazed pottery, an object which ranks very high in the world of art and which has the greatest importance in relation to the history of Chinese sculpture. This statue, together with a number of early bronzes and

Digitized by Google

FIG. 92.—Detail of Buddhist Temple Scroll shown in Fig. 93.

Digitized by Google

FIG. 93.—Buddhist Temple Scroll.

(Gift of Mrs. John L. Le Conte and Dr. Robert G. Le Conte.)

Digitized by Google

jades purchased during the year, makes a very satisfactory basis for building up a collection which will illustrate the historical development of Chinese culture.

In other directions, and especially in the collections which have had a considerable period of growth in the Museum, like those illustrating the native arts and industries of the Pacific Islands, important advances have been made. A single instance will serve for illustration. The instance referred to is the purchase of a collection obtained from the Bagobo tribe of southern Mindanao in the Philippines. It comprises over two thousand specimens and includes numerous examples of the beautiful weavings and embroideries of that tribe, as well as their weapons and utensils, personal ornaments and objects related to their religious and social practices. Although this particular collection is distinguished among the year's acquisitions for its completeness in illustrating the tribal life and the tribal genius of the Bagobos, other collections of similar importance have been obtained from other parts of the Pacific, as well as from African tribes and from various tribes of North American Indians.

While the increase of the collections has thus been effected chiefly through purchase, special interest attaches to those which have come from expeditions in the field. From the South American expedition, which has worked throughout the year in the Amazon Valley, extensive collections have been received, representing different tribes, some of whom had not hitherto been visited or made known to the world. The work of the Amazon Expedition has proved to be eminently satisfactory, not only in the collections obtained, but in the scientific data which have been gathered by Dr. Farabee during his studies of the several peoples among whom he has sojourned during the last eighteen months. The work which Dr. Farabee has accomplished in the jungles of the southern Guianas, even if we consider it only in the light of physical difficulties overcome, makes a record of tropical exploration that has few parallels, and that ranks among the best achievements of modern explorers.

In March the Museum in conjunction with Oxford University and the academies of Moscow and St. Petersburg sent an expedition to northern Siberia for the purpose of studying the little known tribes that inhabit the tundras of that region. The difficulties which attend the work of this expedition are very great even under normal conditions. While this work is not likely to be in any way

Digitized by Google

FIG. 94.—Illuminated Painting of Avalôkitêshvara.

(Gift of Mrs. John L. Le Conte and Dr. Robert G. Le Conte.)

Digitized by Google

impeded by the fact that Russia is at war, communication with civilization will thereby be rendered more difficult for the expedition and its hardships will be increased accordingly. The Siberian expedition, which was last heard from in November, reported that it was on the point of leaving the Yenisei delta for a point far to the eastward on the Arctic coast. The work which it had in view was one which would occupy a year and it is doubtful whether the party will be in communication with the world at any time during that period. The expedition had already at the time of writing been successful in obtaining valuable information concerning the habits and customs of the Yurok, the Samoyed and the Do gan tribes, and also in making collections to illustrate the native arts. The work of the Siberian expedition will necessarily be slow, since distances are very great and means of travel are of the most primitive kind and consist chiefly of dog sleds.

Towards the end of the year, through the generosity of the president of the Museum, Mr. Eckley B. Coxe, Jr., an expedition was equipped for archæological exploration in Egypt. Mr. Clarence S. Fisher, curator of the Egyptian Section, left Philadelphia in November in charge of this expedition and by latest advices is negotiating with the authorities in Cairo for sites to excavate. The Museum is thus enabled to enlarge its operations in Egypt at an opportune time and to take advantage of conditions which are favorable to the conduct of archæological work on a satisfactory basis in the Nile Valley. At the same time the Museum continues to cooperate with the British School of Archæology in Egypt, by making an annual contribution to the funds for Professor Flinders-Petrie's excavations. Some of the best objects in the Museum have been obtained as a result of this coöperation.

Mention has already been made of the fact that the Museum has made a new departure in acquiring collections of Chinese art. In order that the growth of these collections may be intelligently directed, with first-hand information from the sources of early Chinese civilization, it has been decided to send an expedition to China to study the native arts on their own soil. As the year closes, Mr. C. W. Bishop, assistant curator of the Section of Ethnology, is completing his preparations to start on this important mission. The appointment of Mr. Bishop to the position which he holds in the Museum, an appointment that took place in July, was made with the China expedition in view.

Digitized by Google

FIG. 95.—Illuminated Painting of Avalôkitêshvara.
(Gift of Mrs. John L. LeConte and Dr. Robert G. Le Conte.)

Digitized by Google

In the American Section of the Museum, Mr. George G. Heye, vice-president of the Museum and chairman of the Section, continued his systematic development of the Heye collections in a way that has increased the magnitude as well as the scientific value of these collections in a marked degree. The Heye collections of North American Archæology and Ethnology, though they do not belong to the Museum, have been on view here for six years, and form one of the important features of the exhibitions. It is gratifying to be able to record that Mr. Heye's constant efforts to build up this collection along scientific lines and to make it more and more complete have continued to be successful. Already the Heye Collection is one of the foremost of its kind in the world.

Most of the objects obtained during the year have, of necessity, been placed in the storage rooms of the Museum, since there is no room for their display. Two new exhibitions, however, have been opened during the autumn. By utilizing the main stairway we have been able to install an exhibition of Chinese and Tibetan art. The other exhibition installed consists of reproductions of ancient frescoes, metalwork, pottery and faience from Crete, Mycenae and Tiryns. Together with these reproductions have been installed original objects obtained by our own expeditions to Crete. This exhibition has attracted much attention, especially on the part of the teachers and pupils in the schools and colleges. It has special value in illustrating the foundations of European civilization.

During the year the development of the Museum Library has been continued according to the needs of the curators in the several sections. The object of this library is to provide for the curators a collection of reference books which they will always have at hand in connection with their work in the Museum. The books selected are of permanent standard value. The number of bound volumes added to the library during 1914 was six hundred and sixty-seven.

In the line of educational influence in the community itself and the world at large, the Museum's achievement during the year has kept pace with its expansion in other directions. Six volumes of scientific matter have been issued and three more have been put in press. Two of those published deal with special aspects of American Indian culture. All of the other volumes are the results of investigations carried on by scholars upon the collections of Babylonian tablets in the Museum. The most important of these is a work in

Digitized by Google

three volumes by Dr. Arno Poebel in which he reproduces and interprets a long series of historical texts and a long series of grammatical texts selected from these collections. Dr. Poebel's handmade copies of these difficult and often fragmentary inscriptions preserved on the unbaked clay tablets of ancient Babylonia, written for the most part in the language of still more ancient Sumeria, represent long and painstaking labor. His translations of and commentaries on these writings are the result of sound and conscientious scholarship. There can be little doubt that Dr. Poebel's studies just published by the Museum form one of the most important contributions to the history of antiquity that has ever been made.

Another important piece of work in connection with the Babylonian collections was accomplished by Prof. Stephen Langdon of Oxford University, who spent a month at the Museum studying the Sumerian documents in this collection of tablets. Prof. Langdon's special interest was in the study of liturgical texts, many of which he found among the collections from Nippur. In his examination of these tablets, he came across one fragment which proved to contain the Sumerian version of the ancient legend which describes the creation of the earth and the disgrace of mankind through disobedience of the gods. The other portions of this tablet were subsequently found among the collections unearthed at Nippur and recently cleaned in the Museum. When all of these fragments had been joined, photographs were sent to Prof. Langdon from which he has prepared his copies and translations. A brief description of this tablet by Prof. Langdon has already been published in the JOURNAL. Other preliminary accounts have appeared in the *Proceedings of the Society of Biblical Archæology* and elsewhere. The volume which contains the complete result of Dr. Langdon's investigations is now passing through the press and will appear shortly in the Babylonian Series of the Museum.

Prof. George A. Barton of Bryn Mawr College is another of the Babylonian scholars who have taken advantage of the opportunities afforded by the Babylonian collections in the Museum for research in this field. Dr. Barton, who has devoted himself especially to the earlier forms of Babylonian writing, has already finished a volume containing a large series of examples of ancient texts written in the Sumerian language and in the earlier scripts, selected from the collections. The contents of these texts present a variety of subjects, dealing with administrative and business transactions. This volume

Digitized by Google

is now passing through the press and Dr. Barton is at work upon a volume of religious texts.

Teachers and pupils from the schools of the city and from local colleges have continued to make use of the exhibits in connection with their studies of history and of art. From the staff of the Museum, which as in recent years has been at their service, they have received much help.

The number of visitors for the year was 54,286. These figures compared with the figures for 1913 show a falling off of 20,000. The explanation of this condition is to be found in the fact that during the year 1913 an effort was made by means of placards and similar devices to apprize the public of the existence of the Museum and to inform them of its purposes. These notices, set up in public places, were used during the years 1912 and 1913 as an experiment in order to test the value of this method of conveying information to the public. In order to check up the influence thus exerted they were removed at the end of 1913 with the result that has been shown by the figures just given.

This brief review of the year's work brings out the gratifying fact that it has been one of the most successful in the Museum's history. This success, it must be remembered, entails still larger obligations on the future and creates the necessity for a greater effort during the months to come. The enlargement of the collections and the expansion of the Museum's work along new lines mean a constantly increasing obligation. When a collection has once been started, no matter what its character may be, there are created not only the need for its proper maintenance and for the funds to defray the expenses connected therewith, but the equally important need of its continuous growth. This growth is inseparable from a healthy condition in the Museum, and the constant expansion of the different sections which is thus brought about creates in turn the need for an ever enlarging building. The actual situation and the immediate outlook were summed up in a statement made to the Board of Managers at the December meeting by the chairman of the Executive Committee. Dr. Harrison's statement was in part as follows.

"The end of the year finds the Museum in a very satisfying condition. The section of the building which is now nearing completion is taken care of by funds provided at the outset, and we will have a

Digitized by Google

balance in the building fund of $50,000 after all bills are paid. As a result of the expenditure of about $250,000 we will be in a position in about sixty days to throw open to the public a building which is exquisite in design and unique as an example of modern architecture.

"While these building operations have been going on we have continued without any relaxation to increase the collections, both by purchase and by expeditions. We have, at the present time, four expeditions in the field or about to take the field; one of these is in South America, one in Egypt, one in Siberia and one is about to leave for China. All of these expeditions are provided for, either by cash in hand or by valid subscriptions, to maintain them in the field during the entire period of their investigations. Notwithstanding the fact that our expenditures for collections have been liberal and that every object purchased during the year has been fully paid for, the treasurer's report shows a balance of $60,000 in the fund for increasing the collections.

"All of the building funds, as well as the funds for expeditions and collections, have been derived from private subscriptions, no money for these purposes having been received from the state or from any public source. We are without indebtedness of any kind.

"At the same time that I make this brief statement showing the very satisfactory condition in which we find the Museum at the end of the year, I would like to take a forward look and to call the attention of the Board to some matters for immediate consideration.

"When we decided to build the Rotunda it was our purpose to continue the building operations by the construction of one or more of those parts that extend to the eastward according to the architects' plan. The Rotunda, soon to be opened, will not be sufficient to take care of the collections now stored away, to say nothing of those that will be accumulating as time goes on. The time has now come when the further progress of the Museum requires the construction of a new wing. The cost of such an extension will not be less than $500,000. The Building Committee, together with the other members of the Board, will therefore be called upon to raise this sum together with an additional $200,000 for an endowment to provide for the maintenance of that new extension. In order to go on successfully with our work, therefore, we shall have the agreeable task before us of raising a sum of about $700,000 for building purposes and for endowment.

Digitized by Google

"These are the problems which the Board will have to solve and for which it must find a solution in order to continue last year's successful record and go on with the work in which we are engaged. With the admirable spirit of coöperation which has enabled us to work successfully in the past we may face these problems without any misgivings, for if we work together as we have done heretofore, we can take up the task of 1915 under still more favorable auspices."

In the course of his address Dr. Harrison called attention to the fact that the entire membership in the Museum is only three hundred and fifty, a figure which is not at all in proportion to the population of Philadelphia. In Boston, for example, a city less than one-third the size of Philadelphia, the Museum of Fine Arts has a membership, according to the annual report of that institution, of about seventeen hundred. The income derived by the University Museum from its membership fees is only one-tenth of the income derived from a similar source by the Boston Museum. It is therefore obvious that the present number of contributing members in the University Museum is far from a satisfactory one. It is very desirable to increase this membership during 1915.

G. B. G.

Digitized by Google

TIBETAN SACRED ART

ILLUSTRATED BY TWO TIBETAN PAINTINGS IN THE MUSEUM.

THERE appears at first sight little by which to distinguish the sacred paintings of Tibet from those of other Buddhist countries—China, Korea, or Japan. As a matter of fact, indeed, especially in matters of technique, the religious art of Tibet is essentially that of China under the Ming rulers (A.D. 1368–1644), when the simplicity of taste and the subordination of color to form, which had characterized the dynasty of "classic Sung," were giving way to a more lavish use of pigment and a generally more elaborate and ornate style.

Nevertheless, Tibetan sacred painting has developed certain well-marked characteristics which put it in a class of its own. This is due in part to the circumstance that Buddhism, when it entered Tibet, incorporated within itself many of the primitive beliefs and practices of the native shamanistic cult which it found in possession of the country, and in part to the fact that in matters of faith Tibet is more deeply indebted to India than to China. This applies in particular to the underlying principles and fundamentals. In regard to the way in which these are developed and depicted, as in most things pertaining to its material culture, Tibet has received a very strong impress from China. It will be the purpose of this paper to touch briefly upon some characteristics of Tibetan art, especially in so far as they are exemplified by the Tibetan paintings now on exhibition in the Museum.

The part played by ancient Greece in the development of art in Europe is matter of common knowledge. Few, however, realize that the influence of Hellas, stereotyped by the bonds of religious conservatism and much attenuated but none the less real, made itself felt in the opposite direction, even to the utmost bounds of Asia; and that, too, at a comparatively early date. The successors of the great Alexander managed to retain their hold upon the eastern extremity of his empire—eastern Afghanistan and northwestern British India—for some generations after the death of the conqueror. In time this political domination was overthrown by invading tribes from Central Asia; but these, like the Romans

Digitized by Google

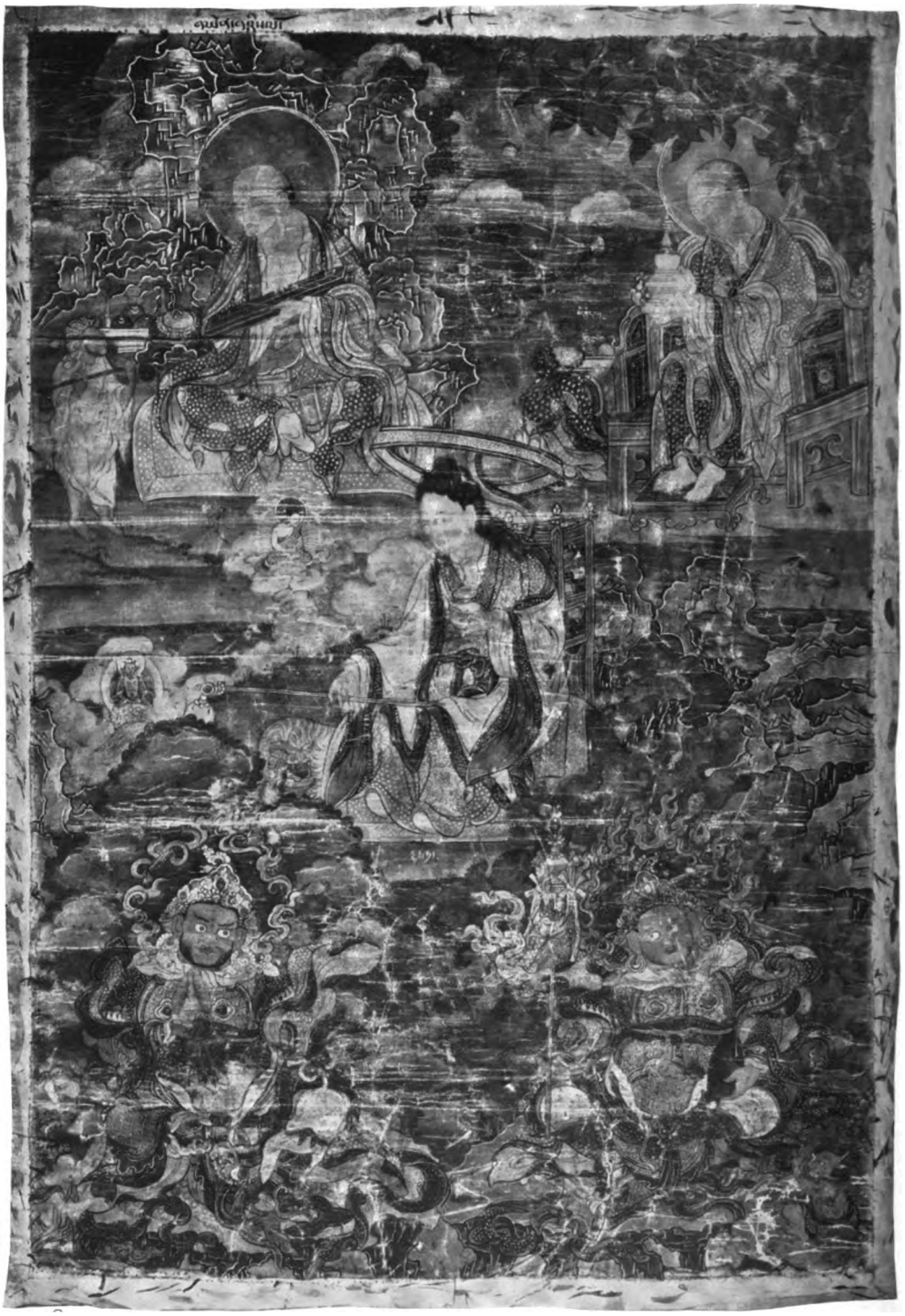


FIG. 96.—Tibetan Sacred Painting showing Arhats and Lôkapâla.

Digitized by Google

before them, succumbed, in a measure at least, to the Greek standards of artistic beauty. They adopted at the same time the religion which had been developed from the simple teachings of the Buddha. It is to this combination of Buddhist faith and Greek art in an obscure corner of India that the religious sculpture and painting of half Asia owe their origin.

This art became conventionalized very early, and consequently many of the features which characterize it today date back directly to the period, two thousand years ago, when the influence of Greece was still predominant in the valley of the Indus. Among these features may be mentioned the use of the halo, for both Christian and Buddhist art seem to be indebted to pagan Greece for the use of the halo to distinguish persons of peculiar sanctity. The idea that gods and supernatural beings are either themselves luminous, or else surrounded by a luminous cloud, is constantly cropping out in the classical authors, Roman as well as Greek. Other characteristics due to the same influence are the wearing of a scarf over the left shoulder; the *ushnîsha*, originally merely a method of wearing the hair in a knot on the top of the head, but later transformed by common belief into an actual protuberance of the skull (one of the thirty-two *lakshanas* or "signs of auspiciousness" believed to occur upon the person of every genuine Buddha); the use of the wheel as a symbol of the sacred law; and the significance of the different positions of the hands. The crosslegged attitude so commonly met with, as well as the use of the lotus in various symbolical connections, also date back to an extremely early period.

Although a certain connection between the religious art of the Orient and that of the Occident thus really exists, the lines of development have diverged very widely in the two world areas. This is due to differences in the underlying motives; to the survival in the Orient of certain primitive modes of thought which have died out in the Occident; and to variations in the technique itself.

So far as motive goes, Buddhist art is primarily not æsthetic, but didactic. It is meant to assist in the explanation of religious truths to the unlettered masses, or to strange peoples, unable to read the sacred books. For this reason it has developed its symbolism to an extraordinary degree, in order that certain definite attributes may serve to fix their corresponding concepts firmly in the mind of the worshiper. Just as in classical mythology the eagle and the thunderbolt distinguish Jupiter, the owl, Minerva, and the

Digitized by Google

FIG. 97.—Tibetan Sacred Painting showing Padma Sambhava and Attendants.
(In The Alexander Scott Collection.)

Digitized by Google

trident, Neptune; and as in the Christian hagiology St. Mark has his winged lion, St. Lawrence his gridiron, and St. Peter his keys; so in like manner the various personages represented in Buddhist art may be distinguished according to the fixed attributes by which they are usually accompanied. The multiplicity of heads and arms and even of legs which may be mentioned in this connection does not, of course, imply that the Buddhist worshiper conceives of his divinities as actually possessing these forms. It is simply a symbolic way of conveying the idea that these beings are vastly superior to mankind in the variety and extent of their powers. The expression of extreme ferocity sometimes depicted upon the faces of certain classes of beings is no indication of their particularly malignant disposition, but, quite on the contrary, of their hostility toward evil. Where the Greeks strove to represent the qualities of their gods by indicating the perfection of their physical aspects, Buddhist art endeavors to do so by bringing out their spiritual qualities.

Among the survivals of primitive ideas in Oriental art may be mentioned the importance attached to the depicting of the eye. The story is told of a Chinese painter that he once portrayed a dragon with such supreme skill that no sooner had he completed the picture by painting in the eyes than the creature suddenly came to life and soared away amid smoke and thunder and flame, off into the clouds. In sacred art auspicious days are carefully chosen for painting in the eyes of the characters portrayed. Possibly the habit of indicating the relative importance of the various personages in a painting by their difference in size, as in ancient Assyria and Egypt, may be classified as another primitive mode of thought; at least it is certainly primitive in origin, although its retention to the present day may be due simply to the binding force of convention, nowhere stronger than in the domain of religion.

Into the differences of technique in Orient and Occident it is impossible to go exhaustively here. One of the distinguishing features of all the best Oriental art, of course, is the mastery of the line, which commonly has a flow and rhythm and certainty rarely attained in the west. It is possible that this superior facility on the part of Asiatic artists may be explained, in part at least, on purely mechanical grounds. In the west it is customary to paint upon a more or less vertical surface, such as an easel or a wall afford, using the shoulder as the fulcrum upon which the artist's brush hand moves. In Oriental painting the prepared silk or paper which

Digitized by Google

is to receive the drawing is commonly laid flat, and the brush is held vertically, with the muscles of the forearm resting on the table, or floor, as the case may be. In this way the same kind of sweeping stroke or flourish may be used as that employed by our expert penmen, and a much more effective control of the brush be rendered possible.

In order to insure accuracy and to reduce the possibility of variations from the type sanctioned by age-long usage, the outlines of sacred paintings are first stenciled with powdered charcoal and then drawn in with ink. The colors as a rule are laid on flat, although attempts at shading are not unknown; these usually occur, however, only on the accessories, such as ornaments and garments. In general, paintings are mounted somewhat after the manner of the book rolls of the ancient world. The rollers upon which the painting is fixed, often themselves of decorative materials such as ivory or ebony, serve to keep the picture flat when suspended. In many cases the painting proper has a border of blue, yellow, and red stripes of silk damask. Protection against dust and sunlight is achieved by suspending a thin silken veil from the upper roller. Certain rites and ceremonies are carried on in connection with the painting of a picture, for without these it can have no efficacy as an object of worship. These ceremonies must be kept up till the picture is entirely completed, as otherwise even at the last moment some evil spirit might take possession of it and render it worse than useless.

In the strict sense it is not correct to speak of gods in Buddhism, as beings distinct in essence from mankind or any other class of living creatures. In theory the beings worshiped are simply ones who, by their superior merits, have reached a stage on the way toward Nirvana far advanced, it is true, but still open to every living creature which will put forth the requisite effort toward right doing. In practice, however, especially in the popular mind, Buddhism, quite as much as any other religion, has its gods, some of them deified men, others personifications of abstract ideas, others still, simply primitive folk divinities taken over bodily by being identified—and undoubtedly in entire good faith—as reincarnations of this or that Buddhist character.

It is unknown when the Tibetans, then no doubt a barbarous, semi-nomadic race, first became cognizant of the faith which had sprung up beyond the mighty mountain barrier to the south of

Digitized by Google

them. The sixth and seventh centuries of our era are perhaps the most important in all history as regards the development of the three great world religions. Eastern Asia, including China, Korea, Japan and Tibet, accepted Buddhism at that time; almost simultaneously western Asia and northern Africa became definitively Mohammedan; while the conversion of the Franks and the Anglo-Saxons and other pagan peoples of Europe by Italian and Irish missionaries ensured the winning of the west for Christianity. Legend says that a certain king, Srong-tsan Gampo by name, sent to India, about the year A.D. 632, the year of the death of Mohammed, for the double purpose of procuring sacred books and relics, and of securing a form of script adapted to the Tibetan language. To this episode must in all probability be ascribed the beginning not merely of Buddhism but of civilization in Tibet. That not all the credit can be given to India, however, is indicated both by an analysis of the elements of the existing Tibetan religion and culture and by the tradition that King Srong-tsan Gampo was assisted in his propaganda by his two wives, the one a Nepalese princess, the other a Chinese, but both ardent followers of the Buddha. These women so impressed themselves upon the life of their times that they are still revered as incarnations of the goddess Târâ, the Chinese princess being regarded as the so-called "white Târâ," and the Nepalese as the "green."

Nevertheless the Buddhism of Tibet, commonly known as Lamaism, owes its characteristic forms and particularly its enormously complex mythology to India rather than to China. That this is the case is due in great measure to the teachings of the famous *guru*, or saint, Padma Sambhava ("the Lotus-born"), of Udyâna, a man undoubtedly of extraordinary force of personality, who, invited to Tibet by its king during the latter half of the eighth century, introduced many magical beliefs and practices and strongly impressed the popular faith with doctrines connected with Hindu Saivism or Siva worship. Siva forms one member of the Hindu trinity, his associates being Brahma and Vishnu. He represents especially the destructive forces of Nature; but inasmuch as death is looked upon merely as the transition to a new life, Siva, the Destroyer, is also regarded as a Re-creator. In pictorial representations he is usually painted white.

Another element in Lamaism which helps to differentiate it from the Buddhism of any other land is the survival of many of the

Digitized by Google

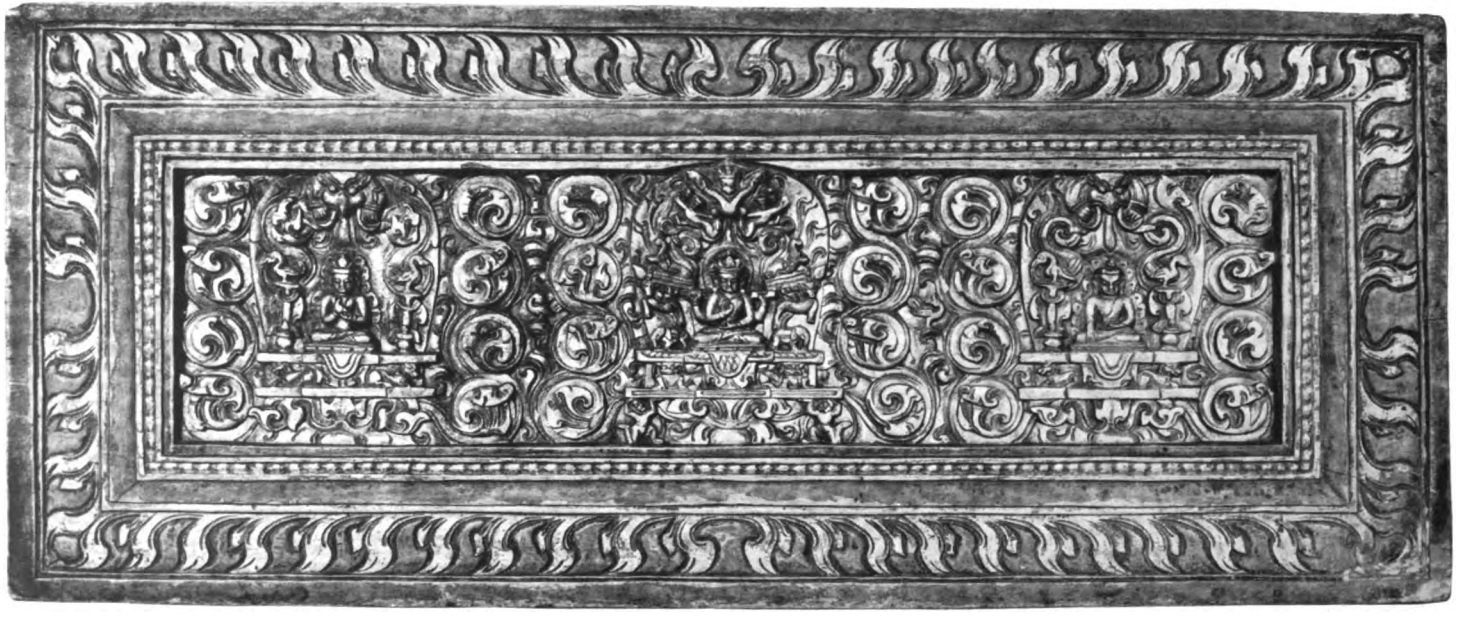


FIG. 98.—Carved and Gilded Teak Wood Cover of Tibetan Creed Book.

Digitized by Google

primitive rites and ceremonies of the aboriginal shamans. It is this, in all probability, which is to be held chiefly accountable for the simpler and more savage features of Lamaism; such things, for example, as the beliefs in ghosts and local demons, or the predilection for trumpets, bowls, drums, and ceremonial aprons, of human bone. These aprons, as well as the other sacred utensils named, are made of the bones of deceased Lamas noted for holiness; it is believed that they are pleased by this use of their relics. See the MUSEUM JOURNAL, Vol. V, Fig. 64.

Fig. 97 is a representation of Padma Sambhava. Although without inscription or title of any kind, the identity of the personage depicted may be determined satisfactorily by his attributes.

The prevailing color of the painting is red in various shades, all now more or less toned down by time. The scarf or cloak of the *guru* is a dark red, spangled with gold rosettes; his mitre, a paler shade of the same hue. The fiery backgrounds of the Vajrapâni figures in the lower part of the picture are red also. In fact, this color occurs prominently in the persons, costumes, or backgrounds of every figure represented. Next in prominence is green, likewise in various shades, but all subdued in tone. This color appears in the leaf design forming the background, little of which, however, is visible, so completely is it overlaid with the different figures; it may be made out in the lower corners and along the sides, and less prominently elsewhere. The upper garment of the *guru* (that worn next under the scarf) is also green, as are the halo—the largest mass of solid color in the painting—and the central portion of the back plaque. White is also very effectively used, particularly in the mass of lotus blossoms supporting the pedestal upon which the central figure is seated. The faces, hands, and other visible portions of the persons of the saint and his two wives are of a pale flesh tint.

The teacher is shown seated in a crosslegged attitude, with the sole of the left foot resting upon a lotus thalamus. His mitre, of light red edged with green, is topped by a vulture's feather, emblematic of the loftiness of his doctrines; the vulture being regarded as the highest and farthest flier among birds. The scarf, already described, is worn over the left shoulder in the manner traditional among Buddhist holy men, and flows down over his lap in a highly naturalistic way. In fact, drapery, wherever it occurs in this painting, is handled in a most able manner.

Digitized by Google

FIG. 99.—Carved and Gilded Teak Wood Cover of Tibetan Creed Book.

Digitized by Google

In his right hand the saint holds the sacred *vajra* (Tib. *do-rje*) or thunderbolt emblem, sometimes known as "the sceptre of Indra," believed to ensure protection and the attainment of eternal life. In the other hand is grasped the skull bowl, containing either blood or *amrita* (literally "sweet dew"—the ambrosial food of the *dêvas* or supernatural beings), suggestive of blessings of various sorts. The trident, leaning against the left shoulder, signifies that the saint has overcome the Three Vices—Lust, Anger, Sloth; on the shaft appear a skull and the heads of a man and a child.

Flanking the central figure of the painting are two female figures, in all probability the wives of the *guru*. They are represented as offering skull bowls filled with blood or *amrita*. The remainder of the space is filled with representations, on a smaller scale, of various personages of the Buddhist pantheon. As already noted, Buddhism knows no gods, properly speaking. The persons adored by its followers include Gautama (the historical Buddha) and his mythical forerunners and successors of like rank, Bodhisattvas, or individuals who have attained to within one degree of Buddhahood; and a vast body of spirits, deified priests, and folk divinities taken over from other religions. Notable among these are the Vajrapâni figures, nine times repeated, which occupy all that portion of the painting beneath the three central figures. These are embodiments of Indra, one of the most ancient gods of Brahminism, later adopted by Buddhism on account of his popularity. He is looked upon as protector of the Faith, and his emblem is the *vajra*, or thunderbolt. In rank, however, he is far subordinate to the Buddha and even to the Bodhisattvas, Indra is supposed to have been reborn as a Yaksha (or demon) king, in order the better to combat the foes of the Truth. Each of these representations is shown with four feet, six hands, and three faces, each face bearing three eyes. Although no two are colored quite alike, the central one of the group may be taken as typical of all the rest. In this instance the body and the middle one of the three faces are a deep red. The face to the left (of the beholder) is dark blue, while that to the right is a dead chalky white. What seems to be meant for the hair is indicated by a mass of spirals of a deep golden yellow, overarching all three of the faces. About the head is a coronet of skulls, and around the loins is a double girdle, the upper of skulls, the lower, of human heads. The figure wears a tiger skin apron and also a loin cloth consisting of a man's skin, with head, hands

Digitized by Google

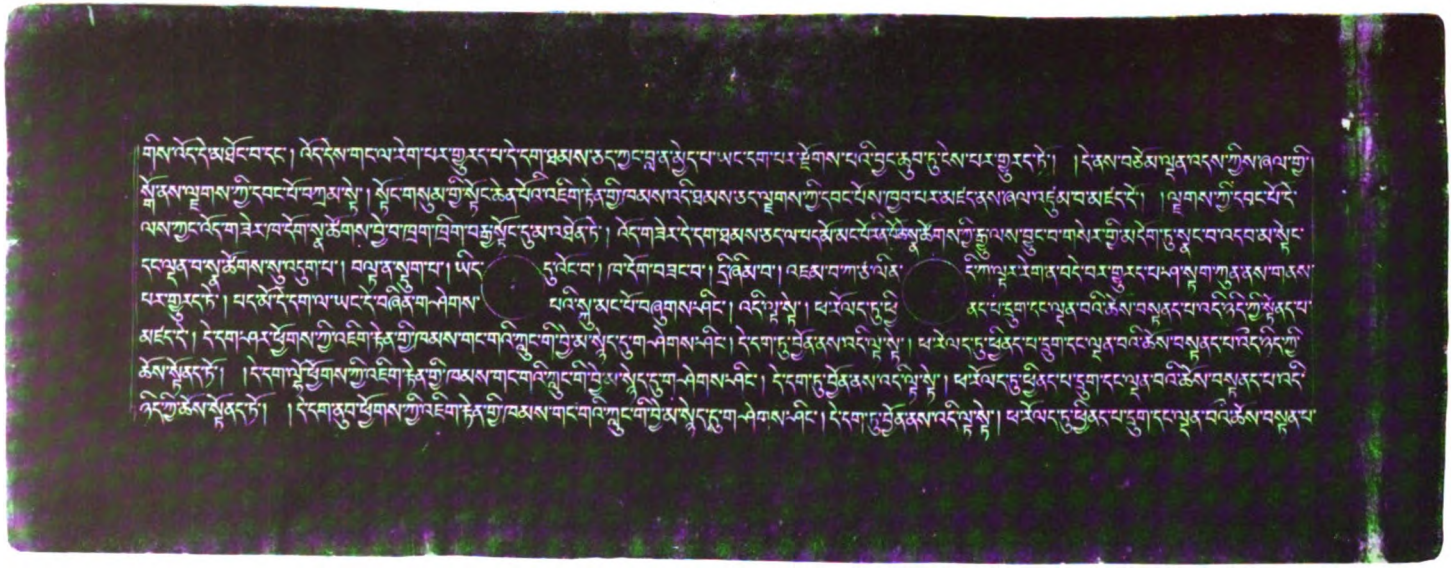


FIG. 100.—Specimen page of Tibetan Creed Book.
(Gold lettering on deep blue ground.)

Digitized by Google

and feet still attached. These may all be clearly made out in the picture; the head, in an inverted position, is visible just below the lowermost right elbow. In his hands Vajrapâni bears various articles—skull bowl, *do-rje*, holy water vessel, sword and trident. The two last-named articles are scarcely to be made out in the reproduction, and indeed appear very indistinctly in the painting itself, being only lightly touched in with gold leaf, apparently after the rest of the picture was completed. They are borne, the trident in the middle left, the sword in the uppermost right hand. Clasped in his lowest pair of arms is Vajrapâni's consort, or "feminine energy," Çakti (Tib. Yum); she is represented of a light red color and bears in her left hand the skull bowl. Beneath the feet of the pair are various prostrate figures, representing the various foes conquered; in some instances these represent Hindu divinities. The other eight figures of the group, save for slight differences in the coloring and the attributes, are practically identical.

In each of the lower corners of the painting is a representation, in white, of a *stûpa*, the *dagoba* of Ceylon; originally a monument supposed to contain a relic of the Buddha. Inasmuch as the human body is believed to be composed of eighty-four thousand atoms, the legend asserts that King Asôka (B.C. 272–232), the Buddhist Constantine, erected eighty-four thousand *stûpas* in various parts of India, one for each of Shâkyamuni's component atoms. Near the *stûpa* is a snake's head, protruding from the leaf design forming the background of the picture. This snake's head *motif* also occurs elsewhere in the picture.

The identification of the five personages of the picture represented in Fig. 96 would offer no difficulty, even were their attributes not shown, since each has his name or title appended in gilt lettering, in the graceful Tibetan script. This painting is apparently of considerable age, and the colors, once no doubt vivid and striking, have been toned down by time and the smoke of incense until the effect is suggestive of the mellowed richness of a fine old Oriental rug.

As in the first picture, the prevailing colors are red and green. Their distribution, however, is quite different, for here the warm tones are for the greater part retained for the various figures and their accessories, while the green is almost wholly relegated to the background.

Another point of difference is that the interest is not so strongly

Digitized by Google

FIG. 101.—An Unusual Painting of Gautama Buddha. The flesh is in gold, the hair and beard and mustaches in blue black, and clothing and accessories in brown tones.
(Gift of Mrs. John L. Le Conte and Dr. Robert Le Conte.)

Digitized by Google

centered upon any one individual as is the case in the picture shown in Fig. 97. As a matter of fact, indeed, it might be said that instead of being a composition, this picture is in reality a group of five unrelated representations of Buddhist worthies. Such action as is represented on the part of any one figure is quite independent of that of any of the others. Each, too, has its own background, although no hard and fast line can be drawn between them; in the case of the three upper figures it consists of rocks and clouds and landscape motives, while in that of the two lower, smoke and flames are the elements.

To begin with the central figure, we have here a representation of Dharmatrâta, the seventeenth on the list of the eighteen Lo-han or disciples of Buddha. The saint is shown seated "European fashion" upon a sort of chair of red and gold covered with a cloth of the same hues which extends under the feet of the Lo-han. Over the head of the figure is a most peculiar sort of halo, resembling a circle of red ribbon with a graceful floral design in gold, and borders of green; it appears to be held in place by a curving arm rising from the back of the chair. Contrary to general usage, Dharmatrâta is shown with his head unshaven, and wears his hair in a heavy twist falling down over his left shoulder and giving him a strangely feminine look. His outer vesture is not the regulation scarf of the Buddhist priest, but a garment of medium length with long pendant sleeves, reminding one of the Japanese *haori;* it is buff colored, with a very heavy edging of blue bearing a running leaf and branch design in gold, and the sleeves disclose a lining of a soft, rich maroon. Beneath this is a long garment coming down to the feet, which in fact it partially covers, only the soles of the shoes being visible; it is a rich red, heavily brocaded with gold. In his left hand the saint holds a holy water vessel of the usual type,* without a handle of any sort, but with a long and gracefully curved spout; while in his right is a censer attached to a long stick; in the rolling clouds of pale rose colored smoke pouring from this appear two small conventional Buddhist figures. At the feet of the saint lies a tiger, curled up as if asleep, but with wide open, staring eyes.

The two figures in the upper corners also represent Sthaviras. That to the observer's right is, as his inscription declares, the sixteenth of the group, called by the Tibetans Mi-byed-pa (or Mi-p'-

* Some excellent specimens of this type are now on exhibition in the Museum; see MUSEUM JOURNAL, Vol. V, No. 2, Fig. 48.

Digitized by Google

yed-pa; the Sanskrit equivalent for this name is not known). He is shown seated upon a rather elaborate throne of red and gold, with green panels bearing a floral design; his bare feet rest upon a square green-topped footstool. Overhead is a tree thickly covered with broad leaves and laden with fruit; curiously enough, some of the leaves extend over the edge of the circular red halo, giving the latter exactly the effect of a setting sun. It is difficult to see exactly what the artist's conception of the nature of the halo was; apparently he thought of it as an actual, material disc, quite detached from the person of the saint—so much so, indeed, that objects might pass between. The Lo-han has his head shaven and wears the regulation priestly scarf over his left shoulder, while in his hands he holds his customary attribute, a miniature *stûpa*. In front of him kneels a bearded figure representing a Turk or an Iranian, offering to the saint a bowl filled with jewels.

The somewhat similar scene depicted in the upper left-hand corner had to do with the Arhat Gopa (Tibetan sBed-byed; this name appears, in barely legible Tibetan script, beneath the picture), the fifteenth of the series. He is shown seated crosslegged upon a red cloth worked with gold, and holding in both hands his usual attribute, a book containing portions of the sacred writings, green covered and oblong in shape. Examples of the teakwood covers of these books, now on exhibition in the Museum, date probably from about the sixteenth century; they are most elaborately carved and are finished in red lacquer heavily overlaid with gold. His halo is of a pale maroon color. In front of him stands a turbaned and bearded individual clad in a long robe, holding before him a carrying pole from which he has just taken an offering of precious stones, which now repose in a rather deep bowl to the saint's right.

The two figures against flaming backgrounds in the lower corners of the painting represent two of the four Guardians of the World (Lôkapâla), or Great Heavenly Kings, who guard the mountain Sumeru (the center of the Universe, according to the Buddhist system) against the attacks of demons; for this reason they are depicted wearing complete armor and rolling their eyes horribly, in order to alarm the enemy. The one to the right is the God of Wealth, Kubera or Vâiçravana, the Guardian of the North. His favorite color being yellow, his face and hands are depicted of that color; fringing his very full cheeks is a thin beard. In his right hand he grasps a banner; in his left, an ichneumon. In India snakes

Digitized by Google

are believed to act as guardians of hidden treasure, and the ichneumon, by devouring snakes, becomes possessed of the jewels guarded by them; hence it is considered a fit emblem of the God of Wealth.

In the left-hand corner is Virûpâksha, Guardian of the West and King of Nâgas; his favorite color being red, his face and hands are of that color. He too has a slight fringe of beard, and in his right hand he holds his attribute, a miniature *stûpa*.

The foregoing are only a few of the more striking of the very many features in these two paintings which offer themselves for discussion. They are perhaps sufficient, however, to show how complex, both in origin and in distinguishing characteristics, is the art of the Lamas—the product, as it is, of three principal factors, Indian, Chinese, and Tibetan. Thus the faces of the persons depicted in these two paintings have in almost no case the least resemblance to the type of countenance known as mongoloid, which includes both the Chinese and the Tibetan groups. On the contrary, it is Indian, with a touch of Greek influence showing in some cases. Yet the straggling beards of the two Lôkapâlas (Fig. 96) and the tiny moustache of Padma Sambhava (Fig. 97) are distinctly Mongolian, while India is a land of magnificent beards. The same mingling of influences might be even more easily demonstrated in the costumes. In a very general way it may be said that the concepts illustrated are Indian in origin, while the technique is Chinese; but that both concepts and technique have been so thoroughly modified by aboriginal ideas that the resultant is neither Indian nor Chinese, but Tibetan, forming one of the best marked and most strongly individualized subdivisions of the great field of Buddhist religious art.

C. W. B.

Digitized by Google

A MASAMUNE BLADE

AMONG the recent acquisitions of the Museum is a sword which there is good reason to believe was forged by the famous Masamune, commonly considered the greatest of Japanese swordsmiths. It will be the endeavor of this article to give a brief description of this splendid blade, prefaced by a few notes upon the history of the sword in Japan and the part which it has played in the life of that country.

The earliest known Japanese swords are of bronze; but steel had already been adopted before the beginning of history. Contrary to the common belief, these earliest swords seem to have been single-edged; the double-edged type, known as the *tsurugi* or *ken*, was probably of Chinese origin; both varieties were straight. Instead of being thrust through the girdle, as in later times, they were worn suspended by rings and cords, somewhat after the fashion prevalent in the Occident. These primitive swords had heavy ball pommels, and were intended to be used with both hands; their scabbards were of wood, covered with a thin sheet of copper, sometimes gilt, and the guards were of the same metal.

About the close of the seventh century of our era the old straight swords of both the single- and the double-edged types gave place to the curved single-edged blade, known as the *katana*, which has become the typical Japanese sword. Unlike the older type, the *katana* was not worn suspended, but thrust through the girdle, edge upward and hilt slightly to the right, making it necessary to turn it before drawing. Usually the scabbard was of a certain fine-grained wood, heavily lacquered; sometimes, however, especially in the case of the great ceremonial swords, both sheath and hilt were of ivory, wonderfully carved; and occasionally the entire scabbard was covered with shark skin inlaid with mother-of-pearl. The grip was regularly of shark skin, bound crosswise with a stout silken cord in which were interwoven metal ornaments which served partly to give a better grip and partly to conceal the plain bamboo pin thrust through the hilt and tang. For full dress the scabbard was of black lacquer and the hilt was bound with a blue silk cord, while the ornaments were of the alloy known as *shakudo*, a mixture

Digitized by Google

of copper and gold. Gayly colored scabbards, such as crimson, were not held in high repute, being affected principally by swashbucklers and bullies. On journeys swords were carried in a special case of leather bearing the owner's crest.

Swords were classified according to their length. The longest, known as *tachi*, were seven or eight feet long, including the enormously long hilt of two feet or more; they were formerly worn by generals as a sign of rank, but were probably rarely put to actual use, although in the hands of a powerful man they could have done dreadful execution. Legend declares that Kato Kiyomasa, one of the two generals who led the Japanese armies of invasion into Korea in the sixteenth century, carried a sword fifteen feet long, with which he dismembered numbers of the enemy at every blow. The ordinary *katana* was of more modest dimensions, being rarely over two and a half feet in length of blade.

The short sword, or *wakizashi*, worn along with the *katana* by members of the *samurai* or military class, was usually about a foot and a half in length; as a rule its scabbard and fittings matched those of the longer blade. It was carried, in theory at least, to show the owner's instant readiness to sacrifice his own life if necessary. The privilege of carrying these two swords—the *katana* and the *wakizashi*—was jealously restricted to the *samurai* class, and was looked upon much as the right to bear arms used to be regarded in medieval Europe.

There were also many special forms of sword, most of them smaller than the *katana* and some smaller even than the *wakizashi;* most of these were for particular purposes, or were worn by men of certain professions other than that of arms.

The Japanese seem never to have developed regular shock tactics with their cavalry, and consequently the backbone of their fighting forces was the heavy infantryman armed with the double-handed sword. A charge of Japanese swordsmen, pushed resolutely home, must have been an exceedingly ugly thing to face in the days before the introduction of repeating rifles and machine guns. The Spaniards found it so when they invaded Siam from the Philippines, three hundred years ago, and were cut to pieces, in the most literal meaning of the term, by a force of Japanese mercenaries; and yet at that time the Spanish infantry were the terror of Europe.

Since the sword played so large a part in the lives of the people, a most elaborate etiquette gradually grew up about it, and the

Digitized by Google

slightest infraction of these customary observances was apt to lead to bloody duels and brawls. It was an insult to lay hands upon another's weapon, unless by special invitation to inspect it; and then the blade must never be breathed upon, or touched with the naked hand, but always handled with a silken napkin carried for the purpose. In inspecting a sword, the edge must never be turned toward anyone, nor must the sword be drawn entirely out of the scabbard, unless by urgent invitation of the owner. To clash one's own scabbard against that of another in passing on the street was a deadly insult, while the act of turning the sword in the girdle, as if preparing to unsheathe it, constituted a challenge of the most direct kind. Upon visits the sword must either be left at the door with one's servants, or else be removed from the girdle (sheathed of course) and laid upon the mats at one's right hand, a position where it would be difficult to draw quickly; this was at once a mark of confidence in one's host and a guarantee of one's own peaceful intentions.

Nothing is known of the origin of the swordsmith's craft in Japan, and it undoubtedly lies far back of the beginning of even the legendary period. The great period of the craft was the fourteenth century of our era, when a school arose headed by the famous Masamune and his scarcely inferior contemporary Muramasa. These two men were more than mere artisans. They brought to the production of tempered steel genuine genius—a genius as high as any that has ever appeared in any walk of life. There is little wonder that their fellow countrymen have credited them with more than human skill, or that their swords have ever since excited the most enthusiastic admiration, not unmixed with superstitious awe. This feeling has perhaps been heightened by the fact that the forging of a sword in the old days was always a semi-religious rite. The forge itself was almost a shrine, while the smith prepared himself for his task by severe fasting and self-purification. (This semi-religious character of the smith is not uncommon in other lands than Japan; it seems to date back to a time when metal was newly come into use, and was still looked upon as something mysterious and uncanny.) Mythical beings were believed to assist great smiths at their forging; among these were Inari, the Fox God, and Riu Jin, the Old Man of the Sea. Rumors have come down to us that the smiths sometimes used human blood in the tempering of their blades, and there may have been some basis for this

Digitized by Google

suspicion, since in old times it was a widespread idea that the success of any important enterprise could only be assured by the sacrifice of a human victim.

It is to the great Masamune that the sword recently acquired by the Museum is ascribed. The plain wooden scabbard and hilt with which it is equipped only emphasize the beauty of the blade. It is a most gracefully shaped weapon, of the typical *katana* form of the best period, and evinces every mark of the most consummate workmanship. The grooves, or flutings, along the sides of the blade, technically known as "fullering," are particularly striking, and in themselves evince the hand of a master in the working of metal.

The blade measures just thirty inches from the point to the *habaki* or ferule below the hilt; its greatest width is one and one-quarter inches; and its maximum thickness five-sixteenths of an inch. The cross section is hexagonal (leaving out of consideration, of course, the semi-circular grooves); that is to say, the back of the blade, instead of being flat as in many cases, is an obtuse angle formed by the junction of two planes. Strictly speaking, of course, to use the word "plane" here and in what follows is incorrect, inasmuch as their junction forms a curved line; but the curve is so slight, relatively, that it may be ignored. For about three-eighths of an inch of the distance from the back to the edge, at the point of greatest width (and proportionately throughout the rest of the blade), the sides are parallel in cross section, while through the remainder of the distance they converge in straight lines which thus form an exceedingly acute angle at the edge. There is a well-defined line marking the commencement of the point proper, which comprises two and one-eighth inches of the total length; this line is due to the fact that the surfaces bounding the principal portion of the point are not quite in the same plane as those of the remainder of the cutting edge of the blade, but form very obtuse angles with them.

The curve of the blade itself is slight, amounting to but thirteen-sixteenths of an inch (measured along the back); but it seems much more, on account of the way in which the blade slopes back from the hilt—rather abruptly, to Occidental eyes; but the Japanese seem to have found it effective enough. As usual, tang and hilt are united by what seems the rather simple and primitive device of a bamboo pin passing through both. In the duels which were so common in former times it was customary to moisten this pin, in

Digitized by Google

order to cause it to swell and thus prevent its falling out at an awkward moment.

Before discussing some of the more important of the distinguishing features which appear in the texture of the blade, as opposed to its mere form, it may be worth while to state briefly the aims and the technique of the Japanese smith. His ambition was to secure a blade combining an extremely hard edge, capable of being ground to an almost incredible keenness, and a body of a tougher and more elastic quality, in order to avoid the brittleness that would result were the entire blade tempered to the same degree as the edge. The success with which this aim was realized is indicated by the fact that such a thing as a Japanese sword blade snapping is almost unknown.

In order to secure an absolutely homogeneous fibrous structure, the bar of metal, itself composed of a number of plates welded together, was repeatedly doubled upon itself and hammered out again. In the best swords this process was continued until the finished blade consisted of more than four million layers or laminations of steel. Each time that the blade was heated during its forging it was covered with a thin coating of refractory loam, in order to prevent the oxidizing of the carbon and the consequent turning of the steel into soft iron. Owing to the repeated doubling to which it had been subjected, the finished sword of good quality always showed a fine graining (or "skin," according to the Japanese) consisting of numerous minute lines; there are several types of this, each distinguished by name. On the sword under discussion this grain appears very clearly and beautifully, particularly in certain lights, in the form of multitudes of meandering lines, which seem to stream along the blade in roughly parallel patterns, coiling and uncoiling and wandering from side to side in most intricate fashion. Their presence not merely enhances the appearance of the blade, but is one of the best tests of its superlative excellence.

After the bar of steel had been worked into shape (after months or even years of hammering in the case of the best blades of the great smiths), it had to be tempered in such a way as to secure the hard edge and elastic body mentioned above. This was most ingeniously accomplished by a single operation. First, the blade was covered with the loam composition already spoken of, and a narrow and irregular strip of this was removed, leaving bare what was to be the cutting edge. The sword was then once more heated,

Digitized by Google

with the utmost care, and, at the exact moment when the trained eye of the smith told him that the right degree of heat had been attained, was plunged into the tempering tank, in a certain manner, varying partly according to the shape of the blade and partly according to the practice of the individual smith. The degree of heat, the temperature of the water, and the manner of immersion all contributed to the final result.

The hardened edge thus obtained is divided from the tough and elastic body by a wavy and irregular margin. The two portions of the blade are easily distinguishable by their strong contrast in color, the former having a white and misty appearance like that of a mirror breathed upon, while the latter is bright and shining. It is to be noted, however, that the designs formed by the graining alluded to above appear equally clearly in both areas, and indeed wander from one into the other with perfect indifference.

That the entire blade should be well knit and homogeneous in structure was no less important than that the edge and body should receive each a distinct temper. That this is the case in the blade which forms the subject of this paper is shown by the way in which the two tempers blend into each other; there is no hard line between the misty cutting edge and the mirror-like body, and even when viewed through a strong lens the two are seen to melt into each other in perfect unison.

The aspect of the blade alters greatly according to the angle at which the light is allowed to strike it. Here and there, when held in a certain way, may be seen groups of tiny shining spots known to the Japanese connoisseur as *niye* and most aptly compared to clusters of stars; these are so small as to be almost invisible save when viewed through a lens. The *niye* occur in most blades of high class, but are especially common on those of Masamune.

In addition to the above are the *nioi* or "vapor spots" which appear along the misty, wavering border line between edge and body, and help to give its characteristic indefinite aspect.

Many other peculiarities occur in this blade, but most of them are even less easily to be made out than those already mentioned, and they are of a sort interesting only to the connoisseur as aids in deciding upon the authorship of any given blade.

There is probably no one in America—there are but few indeed even in Japan—who could say with finality that the blade above

Digitized by Google

described was actually a fabrication of the great Masamune. Even, however, though it be not—and the balance of evidence strongly declares that it is—it is at least an example of the Japanese sword-smith's art at its very best, and even to the untrained eye it discloses many of those qualities which enabled the sword to play the important part that it did in the life of Old Japan.

C. W. B.

Digitized by Google

A PAIR OF BITS FROM CORNETO

IN the fourth book of the Iliad after Pandaros has succeeded in sending an arrow through the fastening of Menelaos's breast-plate, the poet interrupts his story to liken the blood-stained body of the hero to an ivory cheekpiece of a horse dyed with purple.

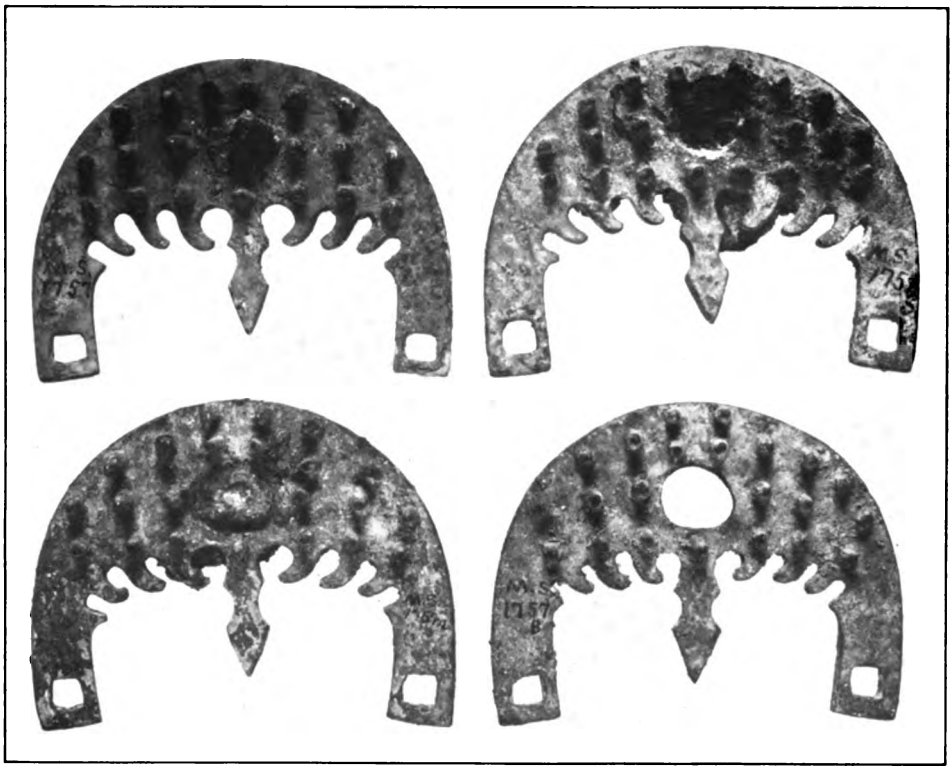


FIG. 102.—Bronze Guards for Bits, showing inner spiked surfaces.

"As when some woman, Maionian or Karian, staineth ivory with crimson dye, that it may be a cheekpiece for some steed; stored in a chamber it lieth and many a knight is fain to wear it, but for some king it bideth there alike to adorn his steed and to be the pride of his charioteer, in such wise, I ween, Menelaos, were thy goodly thighs, thy knees, and fair ankles and fair breast stained with gore."

Digitized by Google

The passage shows that as early as the Homeric period the cheekpieces or guards of a horse's bit were elaborately wrought of costly materials. In the classical period, likewise, great care was expended upon these parts of a horse's bridle. They appear often, clearly delineated, in Greek vase paintings of the fifth and fourth centuries B.C., they are conspicuous in sculptured monuments of the Roman period, and the actual bits with their accompanying cheekpieces are of frequent occurrence in the tombs of Etruria.

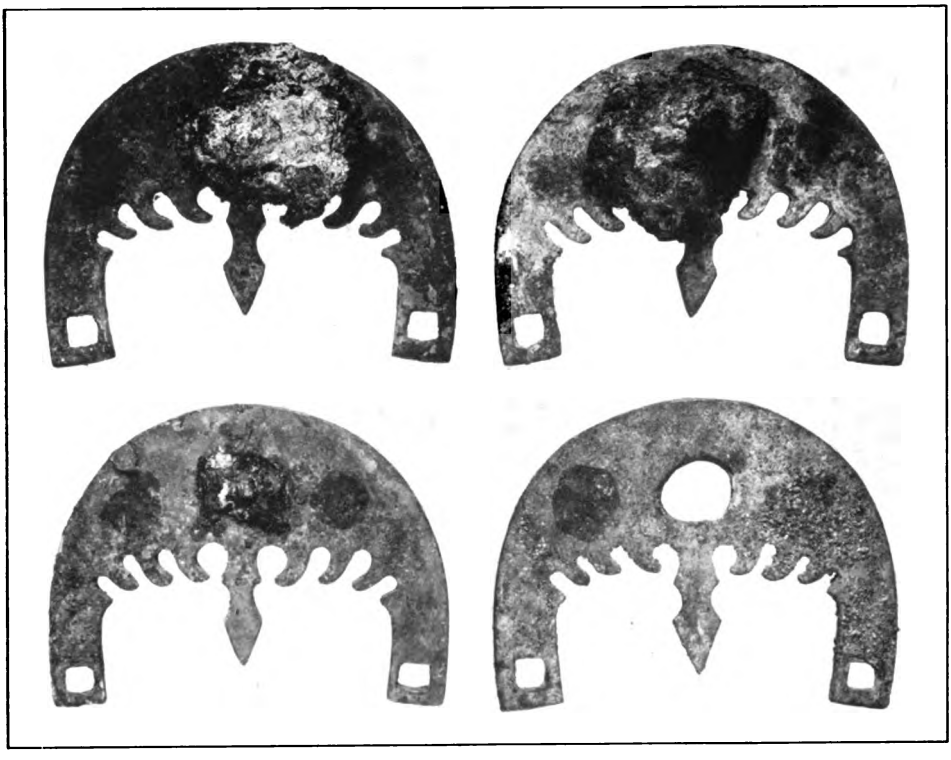


FIG. 103.—Bronze Guards for Bits, showing outer surfaces.

In general it may be said that ancient guards for bits are both larger and more elaborate in form than those in use at the present time. In 1865 an Italian scholar, Stephani, made a special study of ancient horse bits and collected the various types of cheekpieces which adorn them. They may be rectangular, circular, semicircular, or triangular in shape; or occasionally they are in the form of the letter S, or of a horse or other animal. Frequently they are provided with pendants to rattle and jingle with the motions of the horse's head.

Digitized by Google

The Museum has had in its possession since 1897 four bronze objects which have long passed as horseshoes. In fact, they have been reported as the only ancient horseshoes in existence. They were published as such in 1892 in the *American Journal of Archæology*. These objects measure four and three-quarter inches across and, as may be seen by the illustrations, are shaped something like horseshoes. One side of each is provided with a number of small spikes (Fig. 102). Each has three perforations: a single central hole, oval in outline, with a mean diameter of three-fourths of an inch, and a pair of holes at the extremities, three-eighths of an inch square. In three cases the central holes are still choked with masses of corroded iron. According to the theory which claims that these objects are horseshoes, they were attached by a single iron spike through the central hole and two leather thongs passing through the square holes.

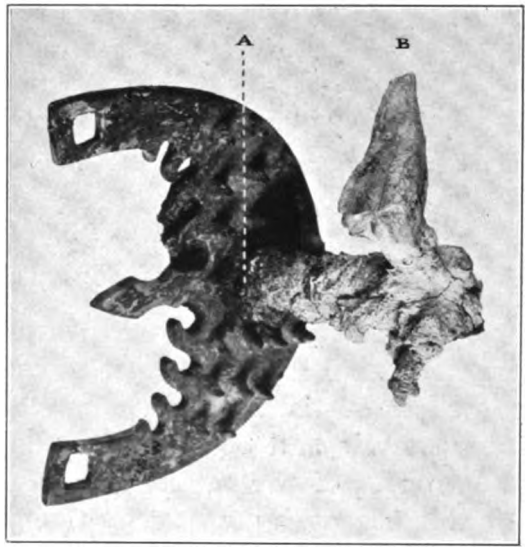


FIG. 104.—Bronze Guard with part of a corroded Iron Bit.

A cursory examination of the objects reveals facts which do not harmonize with the theory that they are horseshoes. In the first place, the idea that a shoe was fastened to a horse's hoof by means of an iron spike three-quarters of an inch in diameter cannot be accepted without question. In the second place, the objects show no signs of wear, and the bronze spikes which, according to the theory, were on the bottom of the shoe, show no signs that they have ever sustained the weight of a horse.

The objects in question were found in a tomb at Corneto in Etruria, and fortunately a number of odds and ends from this tomb were preserved by the excavators and were acquired by the Museum along with the bronzes. Among these miscellaneous objects were horse's teeth, some of them stained green from juxtaposition to bronze, and a quantity of fragments of corroded iron. The largest piece of iron, measuring between three and four inches in length,

Digitized by Google

FIG. 105.—Interior of red-figured Kylix from Southern Italy.

is slightly curved at one end and in the mass of corroded iron which adheres to the bar at this point is lodged a horse's molar tooth (Fig. 104 B). The other end of this bar exactly fits the piece of broken iron which remains in the central hole of one of the pieces of bronze. The joint is shown at the point marked A in Fig. 104. This iron bar together with the telltale tooth reveals the purpose of the bronze plates. They were the cheekpieces of iron bits. This view is confirmed by an examination of the lumps of iron on the outside of the cheekpieces. Corroded and misshapen as they are, the outlines of the perforated ends of the bits and of the rings which passed through them are clearly discernible (Fig. 103). For purposes of comparison another ancient bit in the possession of the Museum is shown in Fig. 107. The outer ring held the rein and possibly also the strap which attached the bit to the rest of the bridle, although it is more likely that straps for this purpose were held by the smaller square holes. The piece of iron to which the horse's tooth adheres is half of a bit and the curve in the end of it is the remnant of the ring by which it was attached to the other half. The spikes on the inner surface of these cheekpieces are analogous to the burrs which are still used on bits in cases where the horse does not guide easily. Similar spikes appear also on a bit of the eighteenth or nineteenth dynasty from Thebes.

The fact that bronze and iron are used together in the construction of these bits need cause no surprise. Every collection of Etruscan antiquities contains objects in which these metals are combined. More-

FIG. 106.—Exterior of red-figured Kylix from Southern Italy.

Digitized by Google

over, an iron bit with bronze cheekpieces was found some years ago in Vetulonia. Nor need it be a matter for surprise that two bits were found in the same tomb, for they have frequently occurred in pairs in Italian tombs. The presence of bits and still more the presence of the teeth and bones of horses in these tombs has been generally held to imply that horses were killed at the burial of their masters that they might accompany them to the next world.

The other objects recovered from this tomb are a few bits of iron which apparently formed the rim of a wooden box, oval in

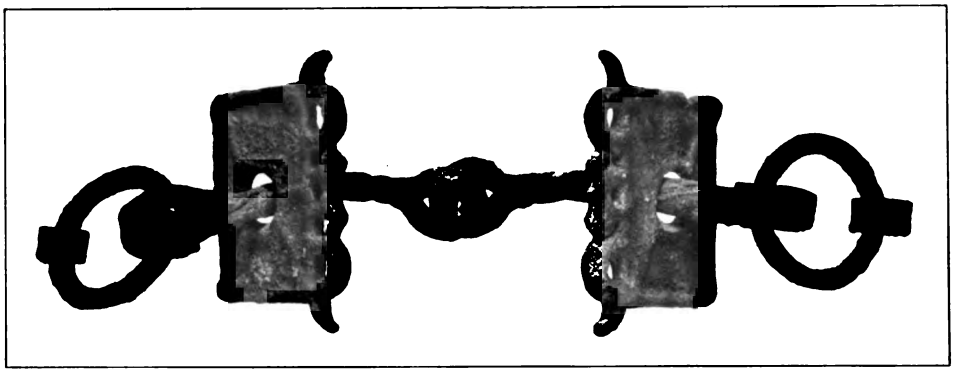


FIG. 107.—Bronze Bit.

shape, and a single clay vase painted in the manner which was in vogue among the potters of southern Italy in the fourth century B.C. In addition to fixing the dates of the bits this vase is of itself of considerable interest. It is a lineal descendant of the Attic kylix, but both the handles and the stem which in Attic vases connects the bowl with the foot are here missing. The decorative patterns, an ivy wreath on the outside and a wave pattern about the center on the inside, are both characteristic of the art of southern Italy. The gorgon's head in the center, although it will not bear comparison with the gorgons of the best black-figured vases, is nevertheless an imposing piece of decorative art.

E. H. H.

Digitized by Google

SOME GREEK AND ITALIAN VASES IN THE MUSEUM

AN IONIC AMPHORA

IN 1896 the Museum purchased a group of eight vases which had once belonged to Tewfik Pasha, Khedive of Egypt, and which, according to report, had been bought in the Greek islands, "chiefly Chios and Samos." One at least of these vases was made in a region remote from the Greek islands, in southern Italy, several were made in Attica, but one, a black-figured amphora, is a typical product of the Ionic soil in which it was reported to be found. It is a small shapely vase the very form of which bespeaks Ionic taste. Ionic too is the delicate lotus pattern on the neck and the graceful, lively rendering of the two animals, a roaring lion and a grazing deer, which decorate the two reserved panels.

The vase measures $9\frac{5}{8}$ inches in height and $6\frac{1}{4}$ inches in widest diameter. The lip is flat, the neck moderately high with only a slight contraction toward the shoulder from which it is marked off by a ridge. The beautiful outline of the shoulder approaches that of a stamnos. The foot is slightly rounded and, like the neck, is separated from the body of the vase by a ridge. The handles are round. The greater part of the outer surface of the vase as well as the inside of the neck is covered by a black glaze; the unglazed parts which serve as background for the designs in black are the neck, decorated with the lotus chain, the two panels, decorated on the shoulder with a tongue pattern and on the body of the vase with the lion and deer respectively, and the part of the vase just above the foot, decorated with a ray pattern. The surface of the clay where it has not been protected by the glaze is so worn that the dark designs appear to stand out in relief. Only in one or two places is the original surface of the vase preserved to the height of the glazed portions, but these are enough to show both that this effect of relief is entirely accidental and that the original color of the clay surface was a warmer red than at present. The details of the design are rendered by incised lines which were once filled with purplish paint. Only the faintest traces of this coloring now

Digitized by Google

remain. The original sketch for the design was also rendered by incised lines which in several places diverge from the finished picture, betraying thus a change in the artist's design.

Precisely the same technical peculiarities which characterize this vase are to be found on an amphora in Munich recently published in the first volume of the new catalog of the Pinakothek.

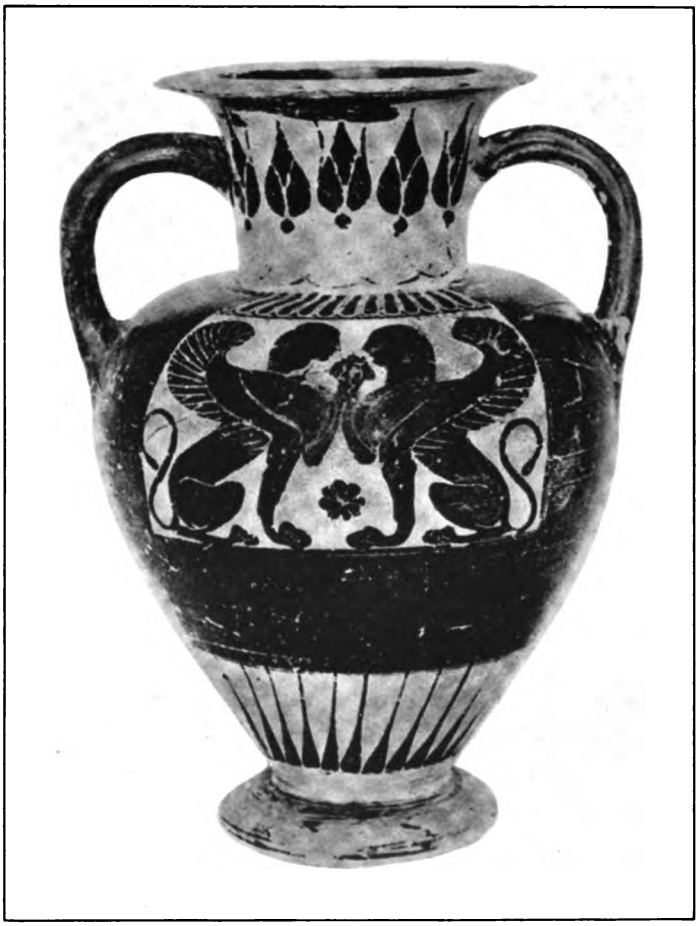


FIG. 108.—Ionic Amphora, No. 587, in the Pinakothek, Munich.

This vase is slightly larger than the one in the University Museum, but the shape is the same. There is the same flat lip, round handles, and boldly curving shoulder. Even the ridges which mark off the neck and foot are to be noted in both. The original surface of the unglazed parts is worn away on both and both show conspicuous wheel marks immediately at the sides of the panels. Similar too

Digitized by Google

is the use of incised lines and of purple paint. In design, also, the two vases closely correspond; the paws of the lion on the obverse seen in Fig. 110 are similar to those of the sphinxes on the other which is shown in Fig. 108, and the lion's tail in the shape of a figure

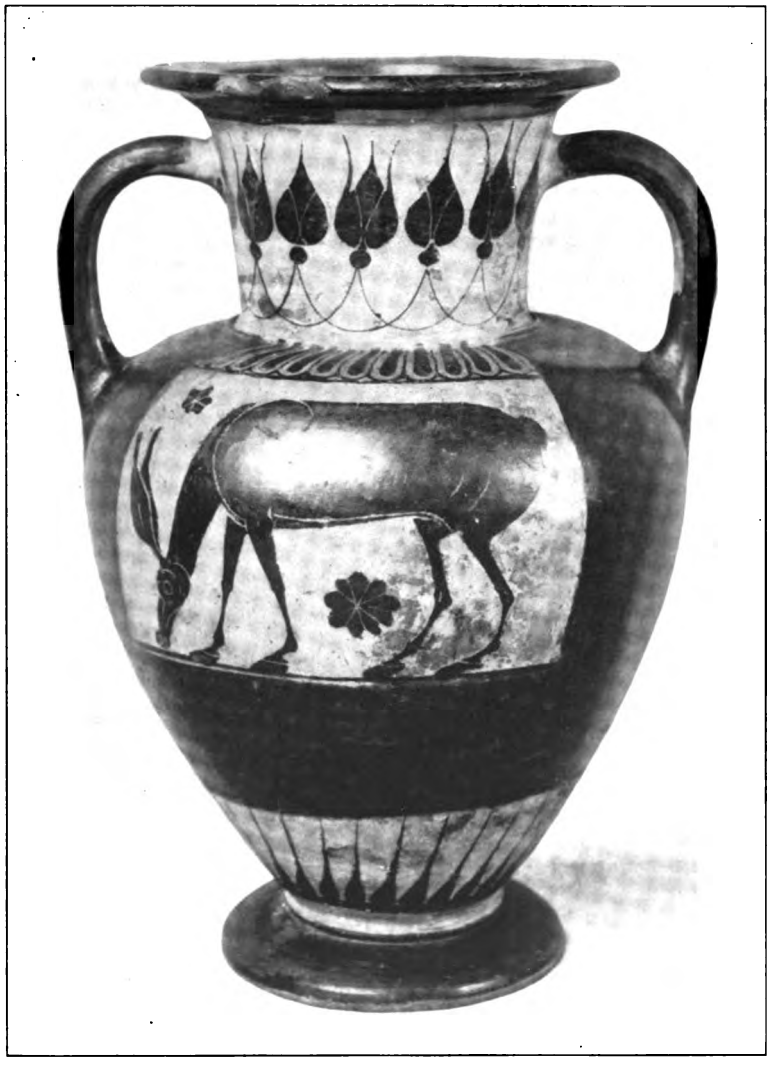


FIG. 109.—Reverse of an Ionic Amphora.

eight is like those of the sphinxes. There is also the same use of rosettes as stop-gap ornaments. Altogether there can be no doubt that the two vases are products of the same workshop.

Now the amphora in Munich has been assigned to a group of

Digitized by Google

vases which are thought to be all of the same fabric and which take their name from the most famous vase of the group, the Phineus kylix at Würzburg. Thus the Munich amphora is entered in the catalog of the Pinakothek as "Amphora from the workshop of the

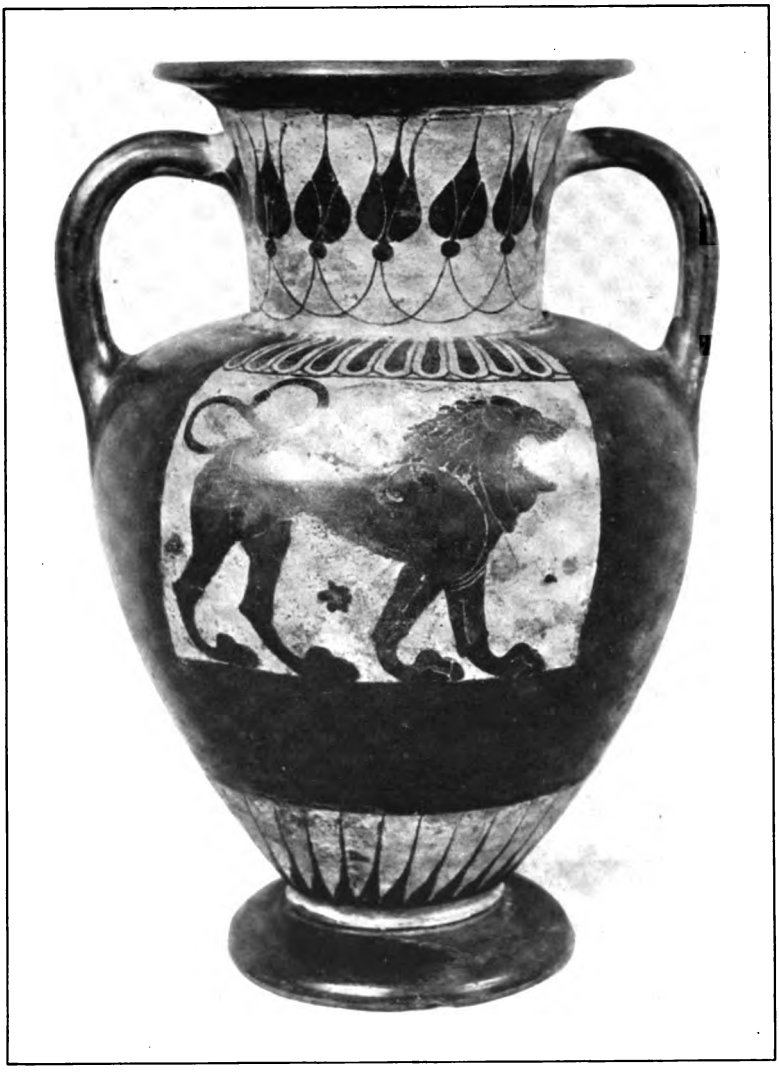


FIG. 110.—Obverse of an Ionic Amphora.

Phineus kylix." The correctness of this identification is confirmed by the resemblance of the vase under discussion to the Würzburg kylix. If, for example, the lion which helps to draw the chariot of Dionysos on the latter be compared with that on the former, it will

Digitized by Google

be seen that the eye, the under jaw, the mane, and the paws are all rendered in the same manner on the two vases. The combinations of short lines on the heads of the deer on the two vases are also very much alike. The unusual kind of clay with its tendency to wear away and leave the glazed parts in relief is also characteristic of the Würzburg kylix. And lastly, the freshness and vigor of the paintings of this more famous vase are found also, if to a less degree, on the panels of the other. This Ionic vase of the University Museum may accordingly be assigned to the workshop of the Phineus kylix, which was operated on Ionic soil, perhaps at Naxos, in the middle of the sixth century B.C.

TWO ITALIAN-IONIAN AMPHORÆ

The Ionian artists of the sixth century B.C. not only attained preëminence in Greece, but also enjoyed for a time the hegemony of the artistic world of central Italy. Ionian artists were employed to decorate the walls of Etruscan tombs and Ionian foundries and potteries produced vases of metal and of clay which exerted a dominating influence over the crafts of the Etruscans. But this colony of Greek artists did not remain permanently in Italy, and at the end of a hundred years the production of vases seems to have passed again into the hands of native artists.

The record of this sojourn of Ionian artists in the west may be traced from painted vases. The tombs of Caere and of Vulci have yielded vases painted in a manner which is clearly Ionian but which differs from that of other Ionian vases. These vases are found only in Etruria, and hence the conclusion that Ionian artists established potteries there in which they produced their own particular fabric. A representative vase of these Ionian potters established on Italian soil has been published in the first volume of Furtwaengler and Reichhold's *Griechische Vasenmalerei*. In graves of a later date than those in which the pottery of Ionian potters is found, occur vases which still show many of the earmarks of Ionian art but which are executed in a clumsy manner; in a still later context are found vases of a barbarous and crude style that betrays far less Ionian influence.

Two amphoræ from Orvieto which have been in the possession of the Museum since 1897 represent these two later phases of Italian-Ionian art. The earlier of the two is an egg-shaped amphora with cylindrical neck and round, spreading handles. The vase is not

Digitized by Google

evenly fired; on one face the clay is a warm buff color and the painted parts reddish, on the other the clay has a greenish tinge and the lustrous paint is a purplish brown. The entire scheme of deco-

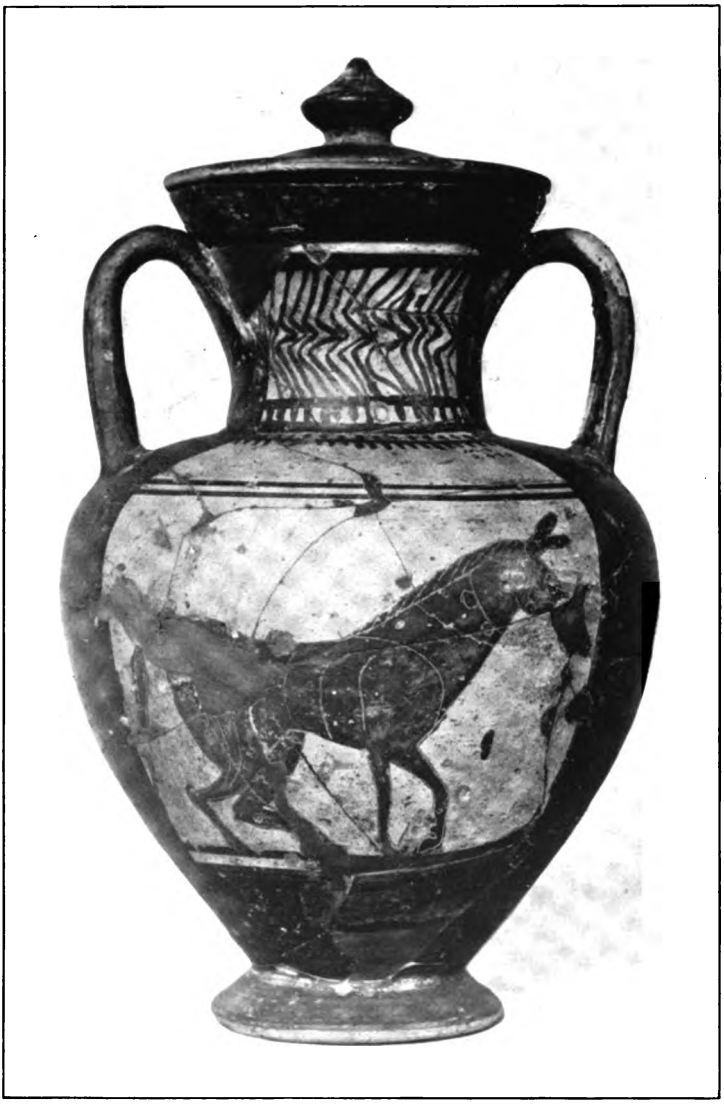


FIG. 111.—Reverse of an Italian-Ionian Amphora.

ration is outlined with incised lines. The first sketch for one of the main panels was apparently abandoned, for between the rider and the rearing deer may be seen a shield with an exterior device faintly scratched in the clay.

Digitized by Google

Nothing about the decoration of this vase indicates a skilled artist. Even the conventional pattern of lotus blossoms and palmettes was more than he could manage. The palmettes are one-

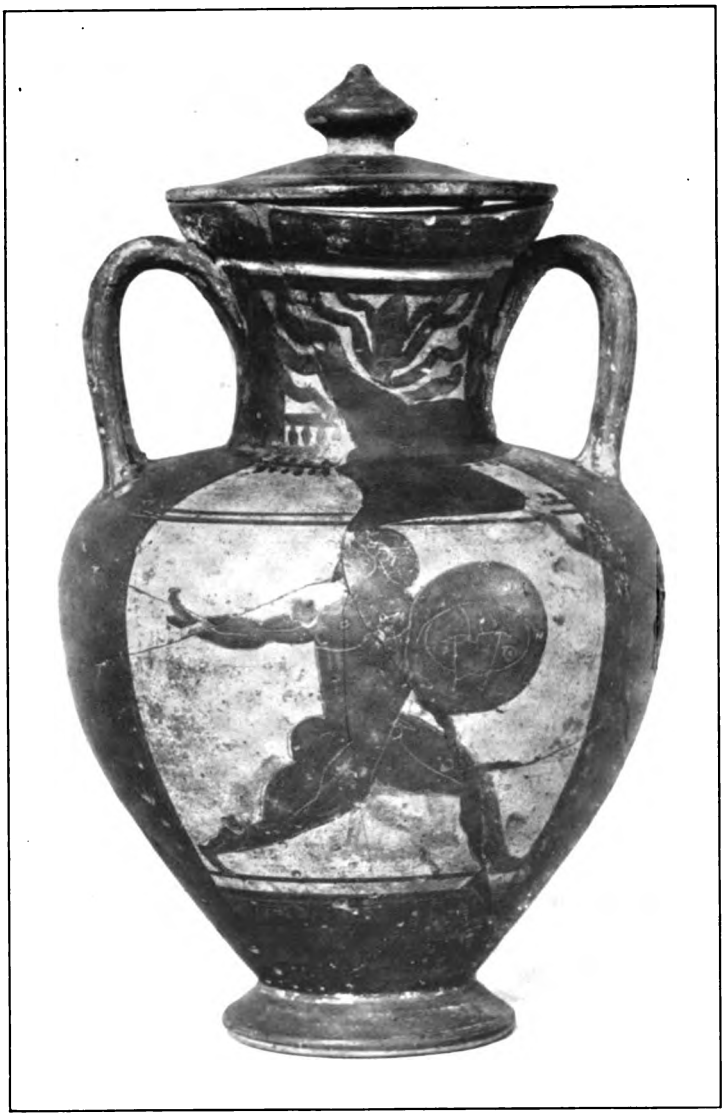


FIG. 112.—Obverse of an Italian-Ionian Amphora.

sided, the pattern is not spaced properly and does not come out evenly. The main decoration on either face consists of a horseman riding full tilt into a rearing deer. The only explanation for such a senseless design is that the potter picked from the repertoire of sub-

Digitized by Google

jects used for Ionian vases such figures as pleased him or such, it may be, as he thought were within his powers and then combined them without regard to their appropriateness. This amphora is

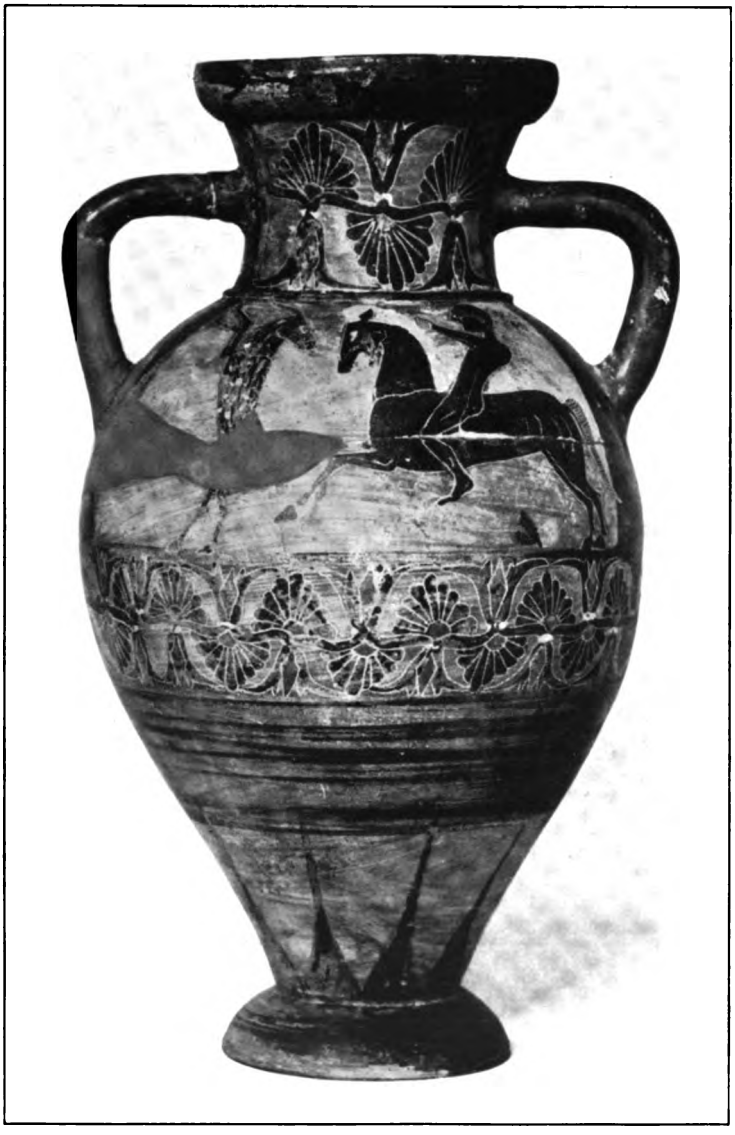


FIG. 113.—Italian-Ionian Amphora.

typical of the output of Italian potters working under Ionian influence.

The other amphora makes even a worse showing. It has a high shoulder sharply outlined and triple handles, rudely pared into

Digitized by Google

shape. The lustrous paint which is used both for the undecorated parts and also for the figures of the design is an ocherous red. The two panels on the neck are filled, the one with a crude plant motive, the other with a row of zigzag lines. Within the two main panels on the body of the vase are pictured a horse and a nude youth with extended shield. The outlines and interior details of the figures are rendered with incised lines drawn with a crudeness which is puerile. The ornament on the shield carried by the nude youth may be taken as indicative of the artist's intelligence. It can hardly be interpreted as anything else than the nose, tongue, and eyes of a gorgon's head, but the artist appears not to have understood what he was copying and as a result the eyes are on either side of the tongue. The vase shows well the straits to which Italian potters were reduced after they had lost their Ionian masters.

TWO CHALCIDIAN VASES

In the middle of the sixth century B.C. the city of Chalcis in Eretria was the seat of a pottery which for a short space of time produced its own local variety of black-figured vases. The provenience of this ware was established some years ago by the identification of the Chalcidian alphabet of the inscriptions written upon these vases. And that the ware was to be traced to the mother city Chalcis rather than to any of her colonies was indicated by the influence of Attic and of Corinthian art observable in the painted designs with which this fabric was decorated. This influence implied a close relationship with Athens and Corinth such as was known to have been enjoyed by the neighboring city of Chalcis. The ware showed, moreover, unmistakable traces of being derived from metal prototypes, and it was known that Chalcis was an important center for the manufacture of bronze vases.

Chalcidian vases may generally be recognized by the symmetrical arrangement of their designs, by the use of small devices, especially the rosette and the lotus bud, to fill the empty spaces of the field, and by a certain carelessness in the rendering of details which nevertheless does not invalidate the spirited drawing of the main contours.

The Museum possesses two vases which display these very characteristics, the one an amphora, the other an oinochoe, or jug with trefoil lip. The amphora, like the Ionic amphora described

Digitized by Google

on p. 218, was once the property of Tewfik Pasha, Khedive of Egypt. It is a slender vase, between eleven and twelve inches in height, of the elegant form preferred by Chalcidian potters. The handles are neither round nor flat but of a type used for metal vases. The foot, the neck, and the greater part of the surface of the handles

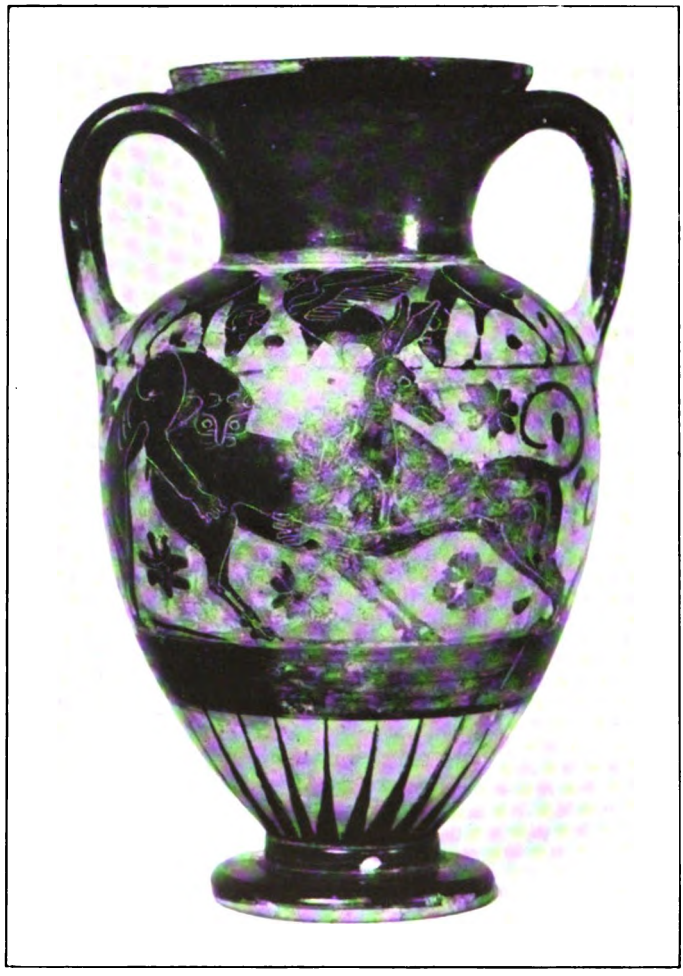


FIG. 114.—Obverse of a Chalcidian Amphora.

is black. On the shoulder and around the body of the vase are zones of decoration painted in the true Chalcidian manner. The upper frieze, as Adolf Furtwaengler pointed out in his notes on the antiquities in the museums of America, is the exact replica of the upper frieze of a Chalcidian amphora in the Louvre. On one

Digitized by Google

face are two rams separated by a swan, and on the other two goats and an owl. The empty spaces of the field are filled with dots which are to be taken as a shorthand form of rosettes. A symmetrical arrangement of the ornament appears again in the main zone of decoration on the reverse, where the center of the field is

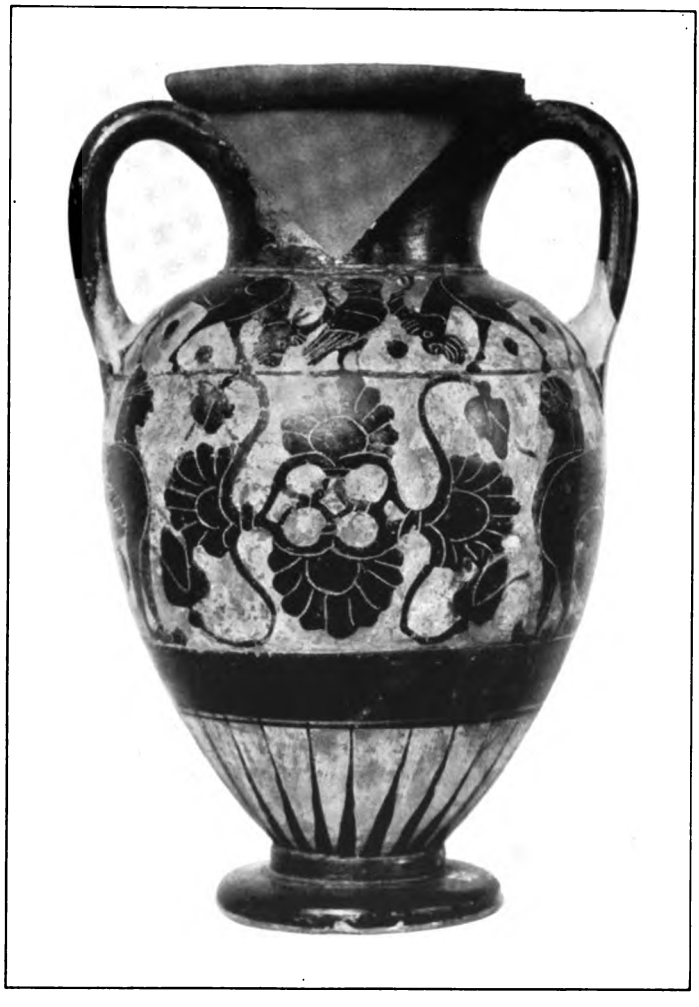


FIG. 115.—Reverse of a Chalcidian Amphora.

filled with an elaborate device of palmettes and lotus buds, flanked on either side with a sphinx. In the central zone of the obverse are represented two panthers pulling down a deer. The empty spaces of the background are filled with rosettes. The purplish red paint which together with incised lines was used to bring out

Digitized by Google

the details of the figures has almost entirely disappeared. Only faint traces remain, but these are sufficient to show that it was applied profusely to decorate the wings of the birds and sphinxes, to outline the muscles of the animals and to indicate the streams of blood on the flanks of the deer. This amphora has of course no inscriptions to declare its Chalcidian origin, but it may nevertheless be safely ascribed on the ground of style to this small and interesting group of black-figured vases.

FIG. 116.—Chalcidian Oinochoe.

The other Chalcidian vase in the Museum was put together two years ago from fragments which were purchased for the museum in Orvieto in 1897. That this specimen was Chalcidian and that the shape was rare among vases of this fabric was suggested to me by Mr. J. D. Beazley on his visit to the Museum this autumn. The foot, a large part of the neck, and many pieces from the body of this vase are missing. On the other hand, the surface of the parts which remain is better preserved than on the amphora. Even the

Digitized by Google

white paint used for the faces of the sphinxes has survived on this vase, whereas it has entirely disappeared from the amphora. The main zone of ornament encircles the vase; above it is a band of tongue pattern and below it a broad band of black edged with purple stripes. The design is divided into two parts by a lotus bud beneath the spout. On one side are two sphinxes facing each other; on the other two horsemen or centaurs. So much of the design is missing at this point that it can not be exactly determined. The drawing of the figures of this vase is inferior to that of the animals on the amphora. But it should not be judged too severely; it was doubtless a small informal piece on which the potter did not expend much care.

E. H. H.

Digitized by Google

FRESCO REPRESENTING A HUNT, FROM THE LATER PALACE AT TIRYNS

NO site in prehistoric Greece is more familiar than the citadel of Tiryns, the gray rock of which rises sheer from the level green of the Argive plain. Though the first excavations on this site were made in 1884, it was in 1909 that the investigation of a waste-heap, thrown out at a late period, led to the discovery of many bits of painted plaster which had once adorned the walls of the palace. Fragments from a dozen large frescoes lay jumbled together in this heap; their painted surfaces were covered with the roots of the plants which for four thousand years had been growing over them. Their colors were faded, much was irretrievably lost, but out of the little that remained it was possible by painstaking study to reconstruct the originals. Reproductions of one of the most important of these reconstructed frescoes were acquired by the Museum in December.

The original fresco appears to have been a long narrow frieze carried around all four walls of an important room of the palace. Even with the architectural patterns which finish it above and below, it measures less than twenty inches in height. The subject depicted is a hunt, the several scenes of which may have been separated from one another by intervening doors or windows. In one section, showing the start, are seen men and women advancing through the forest, some driving in lightly built wagons, each of which is preceded by an attendant with a hound on the leash, others walking and carrying spears. In another scene are represented deer and smaller game which are probably hares, in another boars are caught in nets and in still another are represented exciting kills in which both men and women take part. The length of the frieze can be estimated from the fact that six chariots and six kills were represented. The colors are those usual in early paintings, red, blue, white, black, and the rarer colors, gray and violet.

The importance of this frieze can scarcely be overestimated. For the student of art it shows for the first time how the figures of an extensive mural decoration were arranged, and affords a prototype for the scenes of hunting which are found on Greek vases of the classical period. And for the student of the private life of these earliest inhabitants of Greece, it has a wealth of interest.

Digitized by Google

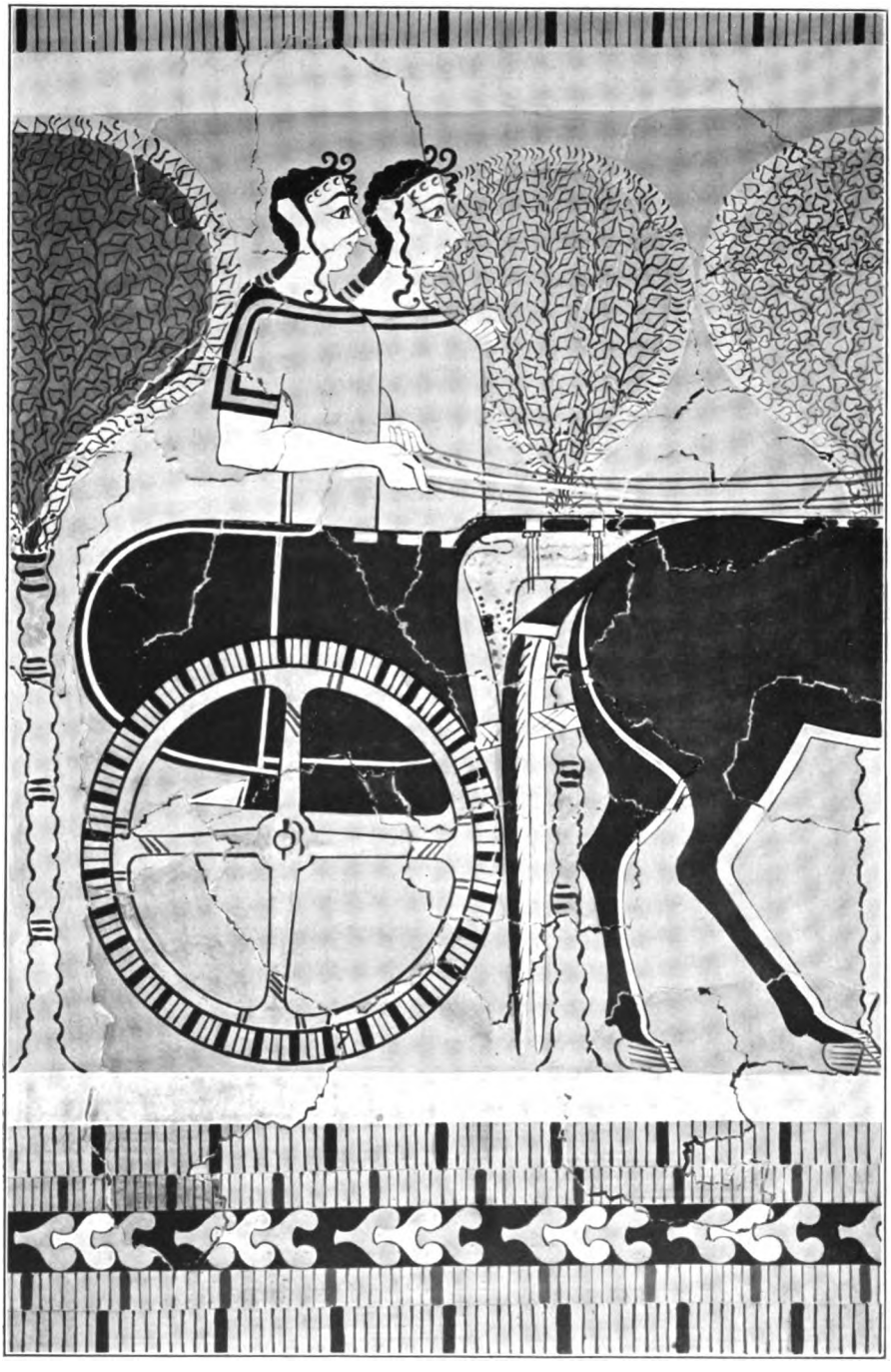


Fig. 117.—The Start through the Forest.

Digitized by Google

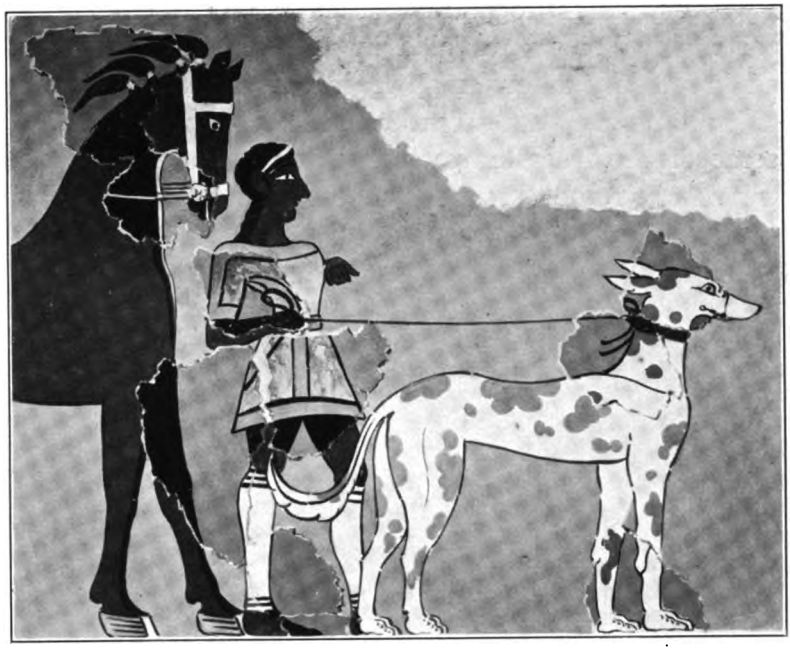


Fig. 118.—A Greyhound on the Leash.

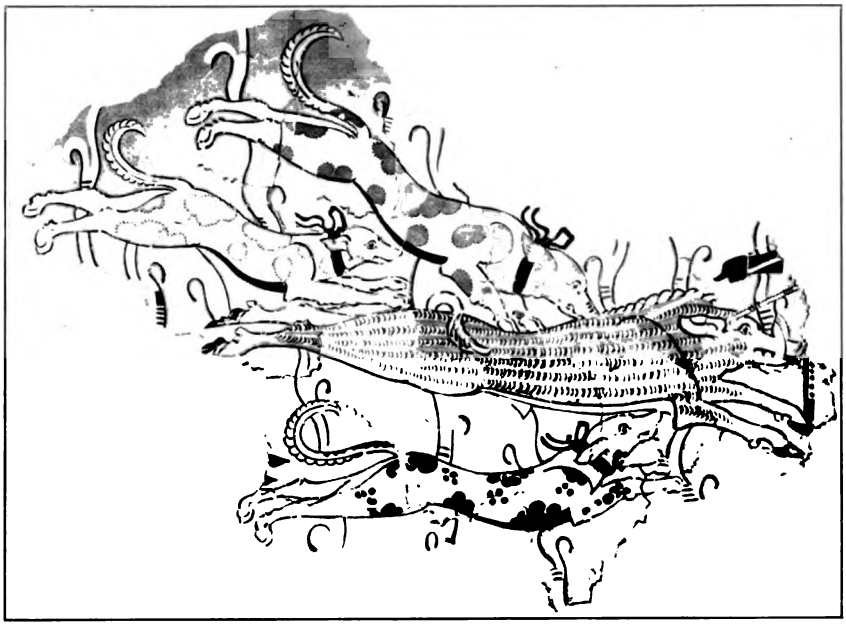


Fig. 119.—The Kill.

Digitized by Google

Only a very small proportion of the fresco can be restored. Of the parts portraying boars entangled in nets and of those representing deer and hare, only a few small fragments remain. The best preserved fragments are those reproduced here. In Fig. 117 are combined some of the fragments which belong to the scene portraying the start through the forest. The chariot is rendered with great

Fig. 120.—A Huntsman.

detail, even the pin which passes through the axle and the leather thong which held it in place are clearly shown. The forest is indicated by a row of trees shaped like fans, the colors of which, red, blue, and gray, are entirely conventional. That the chariot was drawn by a pair of horses is indicated by the simple expedient of doubling all the contours of the horse with a line of white. Needless to say

Digitized by Google

the artist does not succeed in showing perspective, nor does he concern himself with the problem of representing the white horse on the further side of the chariot pole. The figures in the chariot or wagon, since their flesh is white, are those of women, with the usual Minoan coiffure and the usual strange position of the thumbs. The dress, however, is entirely unusual for women, for in place of bolero jackets and flounced skirts, they wear plain shifts like those worn by the men. In other words, they have put on men's dress for the hunt.

In Fig. 118 is shown a huntsman with a hound on the leash standing in front of a horse. The huntsman wears gaiters fastened above and below by leather thongs. The hound is unmistakably a greyhound, a type which differs widely from that of the hounds shown in Fig. 119. The presence of a greyhound recalls Xenophon's recommendation of the Cretan greyhound for use in boar hunting, but it has been thought probable that the greyhounds of this fresco are to be connected with the other game depicted in the frieze rather than with the boars. Xenophon has left a description of how the wild boar was hunted in the classical period. He was generally taken in marshy ground. Nets were fastened from tree to tree and the boar was driven towards them by hounds and men. If he turned and charged, men and hounds were to be ready for the attack.

Such a charge is shown in Fig. 119. The marshy ground is indicated by the curving plants. The hounds are represented exactly as on Greek vases, springing at their victim from every side. The huntsman whose hand appears at the corner of this fragment is holding his spear and driving it home in just the manner which Xenophon prescribes. That women shared the dangers of the kill, even as Atalanta did in a later time, is shown by the fact that on one fragment the hand which holds the spear is painted white.

E. H. H.

Digitized by Google

NOTES

Through the generosity of Mr. John Wanamaker the Museum has acquired a number of rare ethnological specimens from different islands in the South Pacific formerly in the possession of Robert Louis Stevenson. Among these objects is one of the native charts used by the Gilbert Islanders in navigating their ships from one group of islands to another.

The collections made by Dr. A. Donaldson Smith during his two African expeditions in the years 1895 and 1899 have just been acquired by the Museum. Among the tribes represented in these collections are the Magois, the Musha, the Akara and other inhabitants of the little known region between Lake Rudolf and the Nile.

The collections of Chinese art have been enriched by the purchase of two rare bronzes. One of these is a large wine jar in the form of the sacred ox inlaid with gold and silver and dating from the Chou dynasty; the other is a tall vase of the Han dynasty.

Two important Japanese sword blades have recently been purchased. Both are long swords (Katana). The longer of the two is inscribed on the iron of the hilt, "Made by Sadatsugu, in the province of Bittchiu, Second year of Kowa." This date corresponds to 1081 A. D. The other blade, which is the more interesting of the two, is described by Mr. Bishop in this number of the JOURNAL. The blade is pronounced by the best authorities to be one of those forged by Masamune himself.

Dr. Farabee returned to Para early in December from an extended journey up the Amazon. During this journey he proceeded up the Javary River beyond Iquitos where he visited a number of tribes. The collections which he made during this trip have now reached the Museum. They consist of blowguns, bows and arrows, carved and painted paddles, ceremonial outfits, clothing, ornaments and utensils. The most striking group of objects in the collection is the highly artistic pottery made by the Conebo Indians. This pottery varies in size from that of a teacup to large jars four feet in

Digitized by Google

diameter. All is decorated in geometric designs painted on the surface. The surface is also covered with a coat of transparent resinous substance which has the effect of a glaze.

Arrangements have been made to send an expedition to Egypt to conduct excavations and to study the archæological remains. This expedition is to be known as the Eckley B. Coxe, Junior, Expedition, after the president of the Museum whose generosity has made the expedition possible. Mr. Clarence S. Fisher, curator of the Egyptian Section, left Philadelphia for Egypt early in November and arrived in Cairo on December 21st. He reports that conditions are quite satisfactory and favorable for conducting archæological research. He has accordingly proceeded to make formal application for a site to excavate.

Preparations have been successfully concluded for sending an expedition to the interior of China for the purpose of studying Chinese culture in the earliest stages of its development and collecting data relative to the more primitive aboriginal cultures, some of which have survived the contact with Chinese civilization. Mr. C. W. Bishop, assistant curator of the Ethnological Section of the Museum, has been chosen for this work. Mr. Bishop will leave Philadelphia about the middle of January to begin his work in the Far East.

A letter has been received from Mr. H. U. Hall of the Siberian Expedition. This letter, which had been censored by the Russian authorities whose seal it bore, was dated on the Yenisei between Dudinka and Turukhausk, September 18th. Mr. Hall reports that he spent two months with the Samoyed, Yurok and Dolgan at their fishing camps near the mouth of the Yenisei. He planned to spend the winter with the Tungus between the Yenisei and the Lena.

By the will of the late Dr. Louis A. Duhring, the Museum will receive a sum approximating $200,000, to be used at the discretion of the Board of Managers. By vote of the Board of Managers, $25,000 of this sum will be applied towards the Building Fund and the balance will be added to the Endowment Fund of the Museum.

Mr. M. R. Harrington, assistant curator of the American Section, returned from Oklahoma early in December. The expedition

Digitized by Google

of which Mr. Harrington was in charge and which was sent out by Mr. George G. Heye, vice-president of the Museum, was successful in locating and excavating a number of rock shelters and caves in the valley of the Grand River and the Cowskin River. Most of the time was occupied in excavating two rock shelters, one near Grove and one near Turkey Ford. These revealed two culture layers; the lower contained no pottery and was characterized by relatively large flint points; the upper layer contained pottery and small, finely shaped flint points. The collections obtained by Mr. Harrington, which will be added to the Heye collections, will illustrate an earlier and a later culture of northeastern Oklahoma.

During the month of December, Dr. Arno Poebel's books embodying the result of his researches in the Babylonian Section of the Museum have been issued. This important contribution to the history of ancient Babylonia appeared in three volumes entitled "Historical and Grammatical Texts." One of these volumes contains the plates and the other two contain Dr. Poebel's transcriptions and translations of selected documents. It was his purpose to continue his transcriptions and translations to include a much larger number, but his work was interrupted by his call to Europe just prior to the outbreak of the war. Many documents are therefore published in the volume of plates which are not treated by Dr. Poebel in his writings. These, as well as the documents discussed by Dr. Poebel, are made available to scholars everywhere in the volume of plates which contain Dr. Poebel's copies of one hundred and fifty-eight cuneiform tablets, most of which are in the Sumerian language.

The British School of Archæology in Egypt has assigned to the Museum twelve objects of the Twelfth Dynasty obtained in the excavations of 1913–14 at Memphis.

Through the Egypt Exploration Fund the Museum has received a series of predynastic implements from the excavations made under the auspices of the Fund during the season 1913–14.

Ninety-eight specimens consisting of basketry, ornaments, clothing and utensils of the Indians of California have been added to the Thomas H. Powers Collection.

Digitized by Google

Mr. George G. Heye has just acquired and added to the Heye collection in the Museum an Osage Indian medicine tattoo outfit that has been till now in the possession of the tribe. Only three of these outfits are known to exist. One was formerly in a private collection in New York and after the death of the owner was sold to a German Museum, the second was acquired about a year ago by the United States National Museum in Washington, the third and best of the lot is now incorporated in the Heye Collection.

Miss Meta C. Biddle and Miss Jane Biddle have presented to the Museum a collection of implements and ornaments from Fiji obtained by their father, Captain James S. Biddle, U. S. N., during cruises which he made in the Pacific many years ago.

Mr. Thomas J. Collins of Haddonfield, N. J., has presented a painted jar from the Orinoco River.

The Museum has just purchased an important collection of twenty-nine specimens of jade ornaments and carved wooden objects from New Zealand, Tonga, Fiji, Easter Island, Marquesas Islands and New Caledonia.

The building operations which were begun two years ago and which comprise the addition of a Rotunda to be used for exhibition purposes and an Auditorium beneath it are now approaching completion. There remain only the fixtures to be manufactured and put in place. In the course of the next three or four months the new rooms will be ready for installation.

Miss Adela Breton, the well-known traveler and student of Americana, is visiting Philadelphia for the purpose of studying the Central American MSS. in the Berendt Collection of American Linguistics.

On the evening of the 28th of December, the day prior to the opening session of the meeting of the American Association for the Advancement of Science, the Provost and Mrs. Smith held a reception at the Museum for the members of the Association. During the remainder of the week, Section H, in affiliation with the American Anthropological Association, held its sessions at the Museum.

Digitized by Google

The Saturday afternoon lecture course of 1914–15 in so far as arranged is as follows:

November 7. Charles Wellington Furlong, F.R.G.S., Argentina and the Patagonian Pampas.

November 14. Charles Wellington Furlong, F.R.G.S., Chile, The Strait of Magellan and Tierra del Fuego.

November 21. Frederick Monsen, F.R.G.S., The Pueblo Indians of New Mexico and Arizona.

November 28. Prof. Felix Von Luschan, of the Museum für Völkerkunde, Berlin, Excavation of a Hittite Capital.

December 5. Prof. Walton Brook McDaniel, of the University of Pennsylvania, Baiae, an Ancient Roman Watering Place.

December 12. Prof. Felix Von Luschan, of the Museum für Völkunde, Berlin, Progress and Degeneration.

December 19. Theodoor de Booy, Explorations in the West Indies.

January 9. Roy Chapman Andrews, of the American Museum of Natural History, In the Wilderness of Northern Korea and Southern Manchuria.

January 16. Prof. A. V. Williams Jackson, of Columbia University, Persian Art.

January 23. Dr. Esther B. Van Deman; Associate of the Carnegie Institute, Roman Remains in Northern Africa.

January 30. Prof. Charles C. Torrey, of Yale University, Mohammedan Art.

February 6. Prof. E. Washburn Hopkins, of Yale University, Art of India.

February 13. Prof. Frederick W. Williams, of Yale University, Chinese Art.

March 13. Dr. Fay Cooper Cole, of the Field Museum of Natural History, The Wild Tribes of the Philippines.

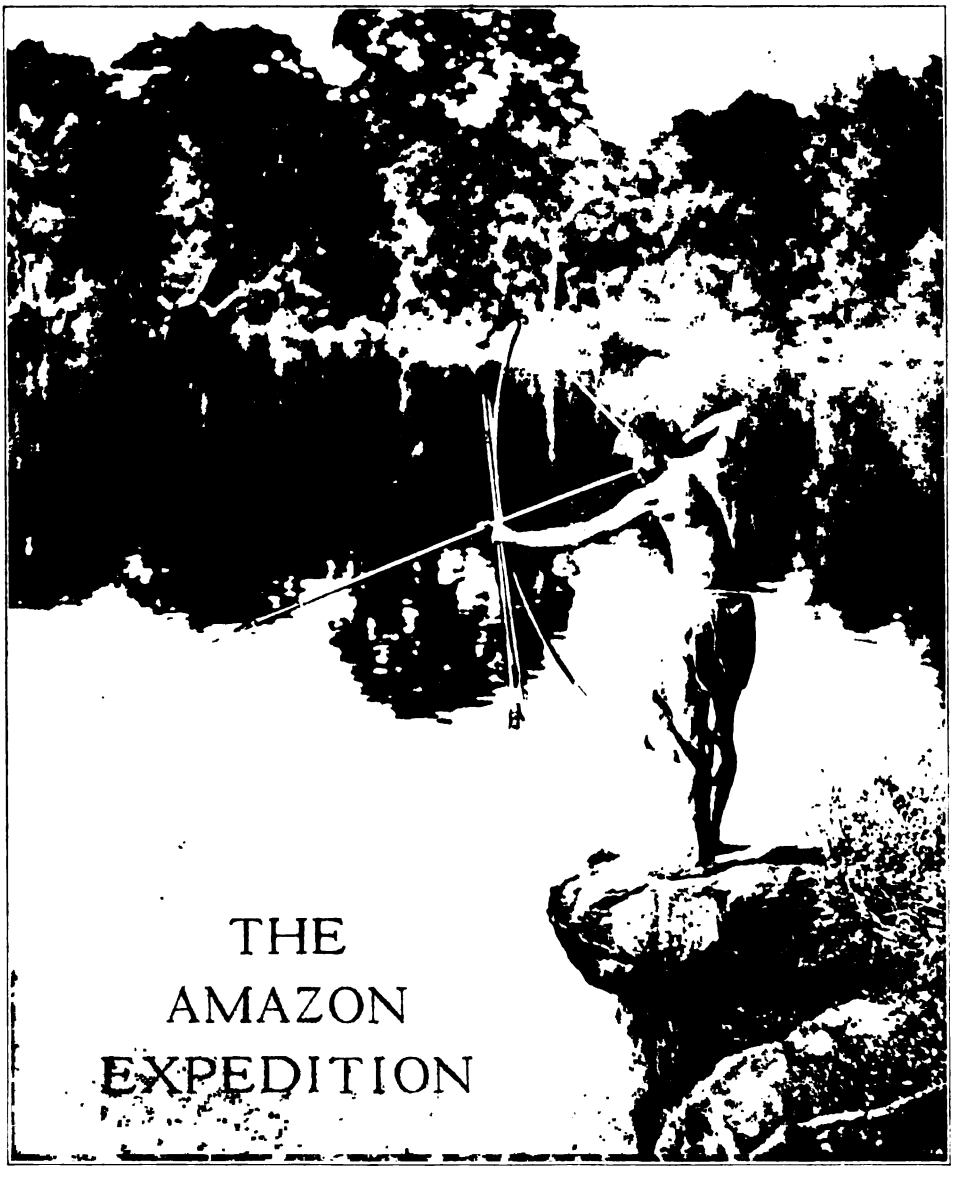
March 20. Dr. Fay Cooper Cole, of the Field Museum of Natural History, The Philippines Before and After the American Occupation.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. VI PHILADELPHIA, MARCH, 1915 No. 1



THE AMAZON EXPEDITION

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER

CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES

CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — PIERRE S. du PONT

T. BROOM BELFIELD — NORTON DOWNS, M.D.

HENRY H. BONNELL — GEORGE L. HARRISON, Jr.

E. W. CLARK, Jr. — GEORGE G. HEYE

S. W. COLTON, Jr. — JOHN S. NEWBOLD

ECKLEY B. COXE, Jr., F. R. A. I. — B. FRANKLIN PEPPER

JACOB S. DISSTON — E. MARSHALL SCULL

JOHN WANAMAKER

Executive Officers

Director, G B. GORDON, Sc.D.

Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000

FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100

SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25

ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. VI PHILADELPHIA, MARCH, 1915 No. 1

THE AMAZON EXPEDITION

THE Amazon Expedition has now been nearly two years in the field. Dr. Farabee arrived in Para in June, 1913, and has since that time conducted the work of the expedition in different regions of the Amazon basin with marked success. Five shipments have arrived at the Museum containing the collections made by the expedition during its several explorations. In addition to these there have been received a large package of note-books containing records of investigations carried on among the Indian tribes encountered by the expedition, as well as a collection of over four hundred photographs, which, together with the notes and collections, present a very trustworthy record of aboriginal tribes, some of whom now for the first time become known to the world.

The first journey undertaken by Dr. Farabee was one which had for its objective point the boundaries of Venezuela and Brazil. The route traveled was by way of the Rio Negro, Rio Branco and the Rio Uraracuera. A letter from Dr. Farabee dated at Boa Vista, October 7, 1913, refers briefly to the results of this preliminary exploration:

"I have just returned from the Rio Uraracuera where we found some very good material and made some collections. We had hoped to go up this river to the Venezuelan boundary, but were unable to do so because of the numerous and dangerous falls and rapids and low water. Our guide refused to go on, saying it was impossible with present water. We went three days by canoe beyond the highest point reached by white men. I had hoped to reach the Macus and the Morongongs, but instead found remnants

Digitized by Google

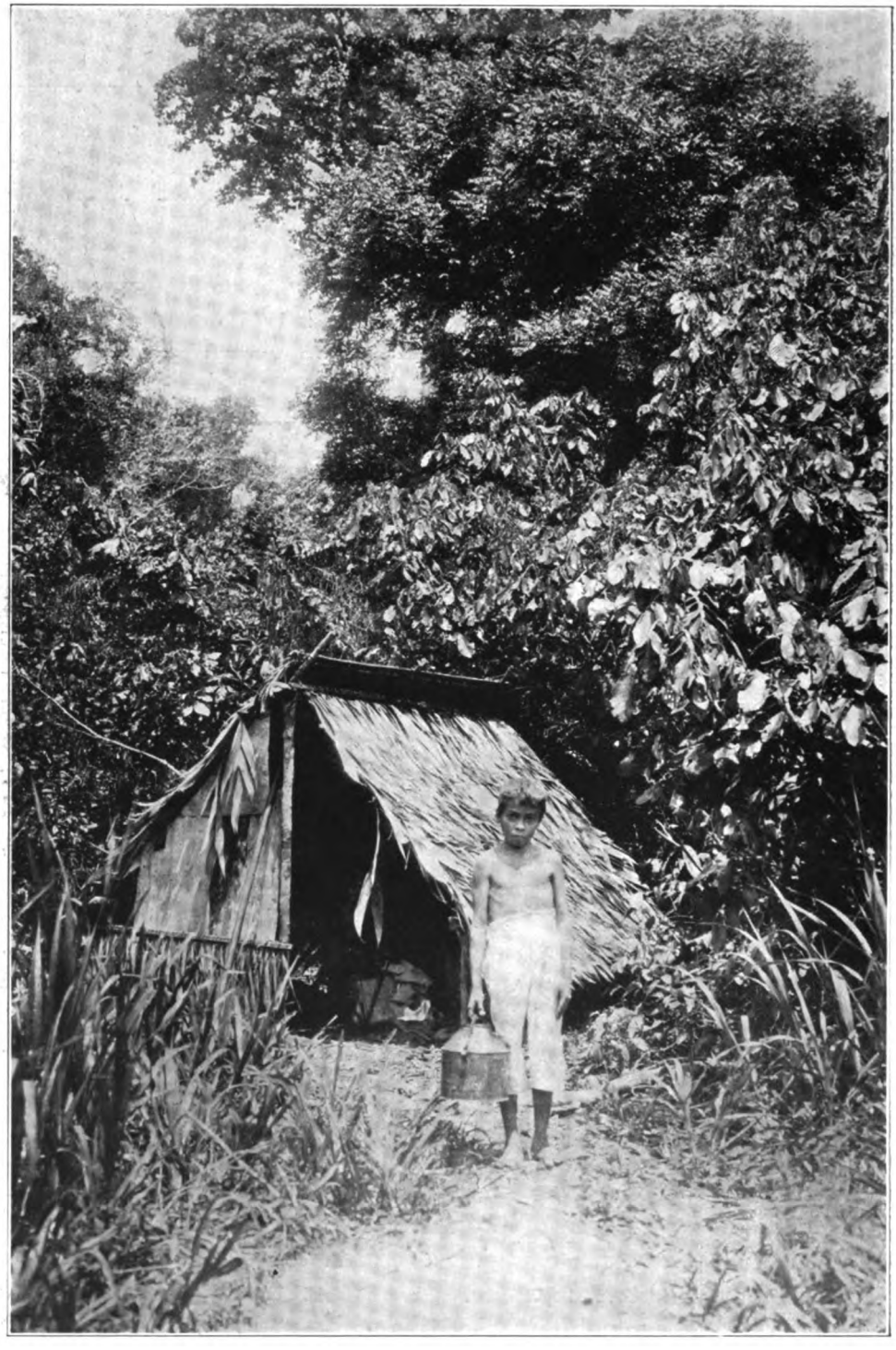


FIG. 1.—Rubber worker's hut on the Amazon.

Digitized by Google

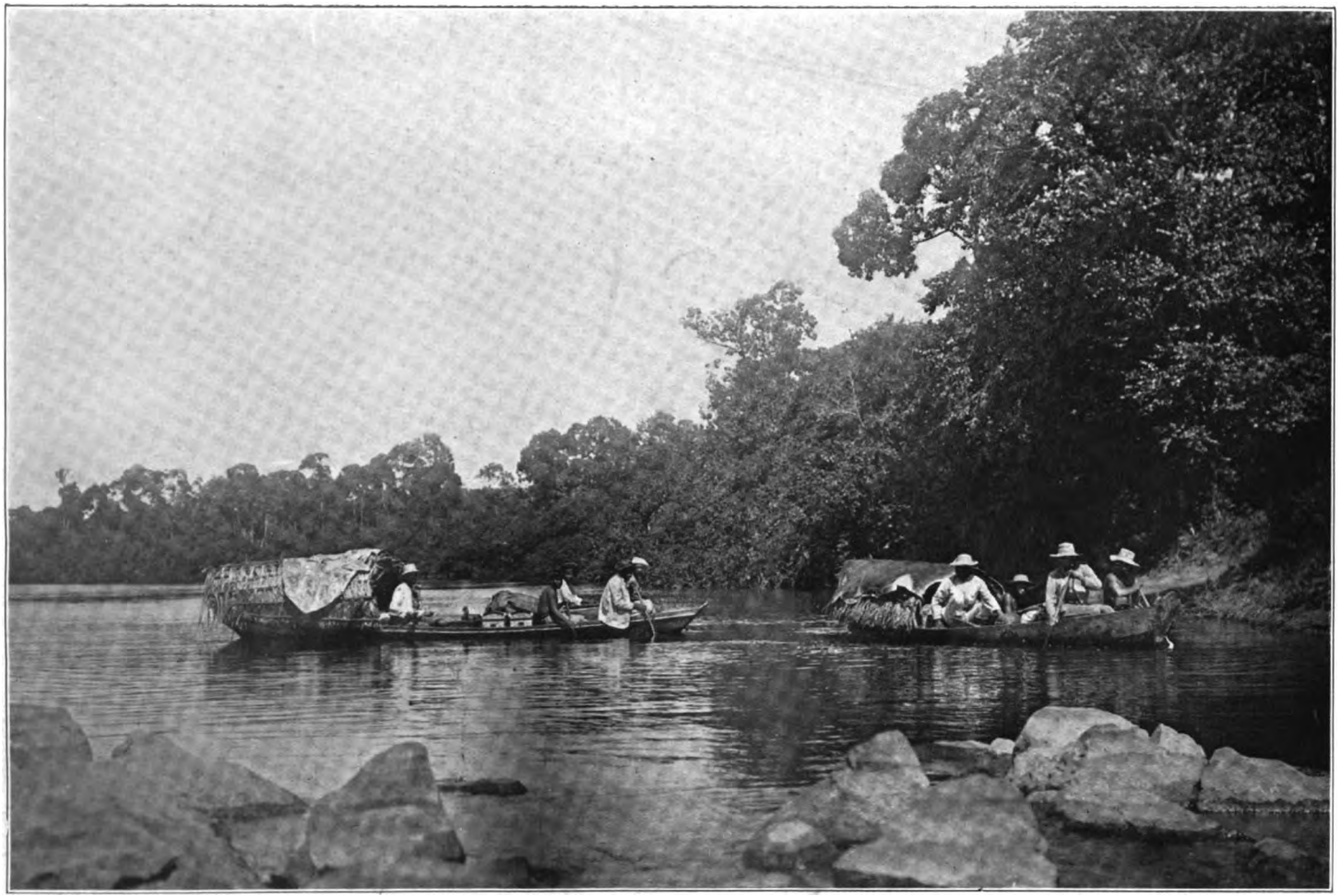


FIG. 2.—The University Museum Amazon Expedition on the Uraracuera River in Brazil.

Digitized by Google

FIG. 3.—The Amazon Expedition ascending the Uraracuera River in Brazil.

Digitized by Google

of three tribes, Porocotos, Ajamaras and Zaparas, and got vocabularies and photographs. We also made collections on the Majuri and found a few archæological specimens."

The next journey was made on foot with carriers into southern British Guiana in the territory of the Macusi Indians. On November 10th the party had reached Dada Nawa, at which point Dr. Farabee made the following memorandum.

"For the past twenty days we have been on foot with carriers in southern British Guiana among the Macusi Indians living in the foot-hills of the Kanaku and Pakarai ranges. As to health and physical fitness . . . in spite of a vertical sun I can make twenty-five miles a day without weariness. From Jupikari to St. Ignatius is fifty-four miles; we had to make it in two days on account of water. The second day, which was the sixteenth of our journey, we walked twenty-eight miles and got in at 4.30. The next morning at daybreak I was arranging packs for the next journey."

Dada Nawa is the residence of H. P. C. Melville, Esq., Magistrate and Protector of Indians for the whole of southern Guiana. Mr. Melville has spent twenty-four years among the Indians and speaks their language fluently. With Mr. Melville was living John Ogilvie, Esq., a native of Scotland who has been stationed for many years at this outpost of the British Empire, and who accompanied the expedition into the more remote parts of Guiana. The assistance rendered to the expedition by Mr. Melville, and by Mr. Ogilvie was of the highest possible value and contributed much to the success which attended Dr. Farabee's explorations. In his letters Dr. Farabee repeatedly makes acknowledgment of the kindness and help which he received from these gentlemen, the only white men in all southern British Guiana. He makes equally pointed reference to the extent of their knowledge of the country and of the native life and of the value of the information which they imparted to him.

It was in Mr. Melville's house at Dada Nawa that the expedition made its preparations for the adventurous journey eastward through the unknown belt of unexplored forest in southern British Guiana. When Dr. Farabee made known his purpose to Mr. Melville, the latter gave as his experienced opinion that the proposed journey was so hazardous that the chances were against his coming out alive. In short, he advised Dr. Farabee to confine his explorations to other regions. The explorer however persisted in going forward

Digitized by Google

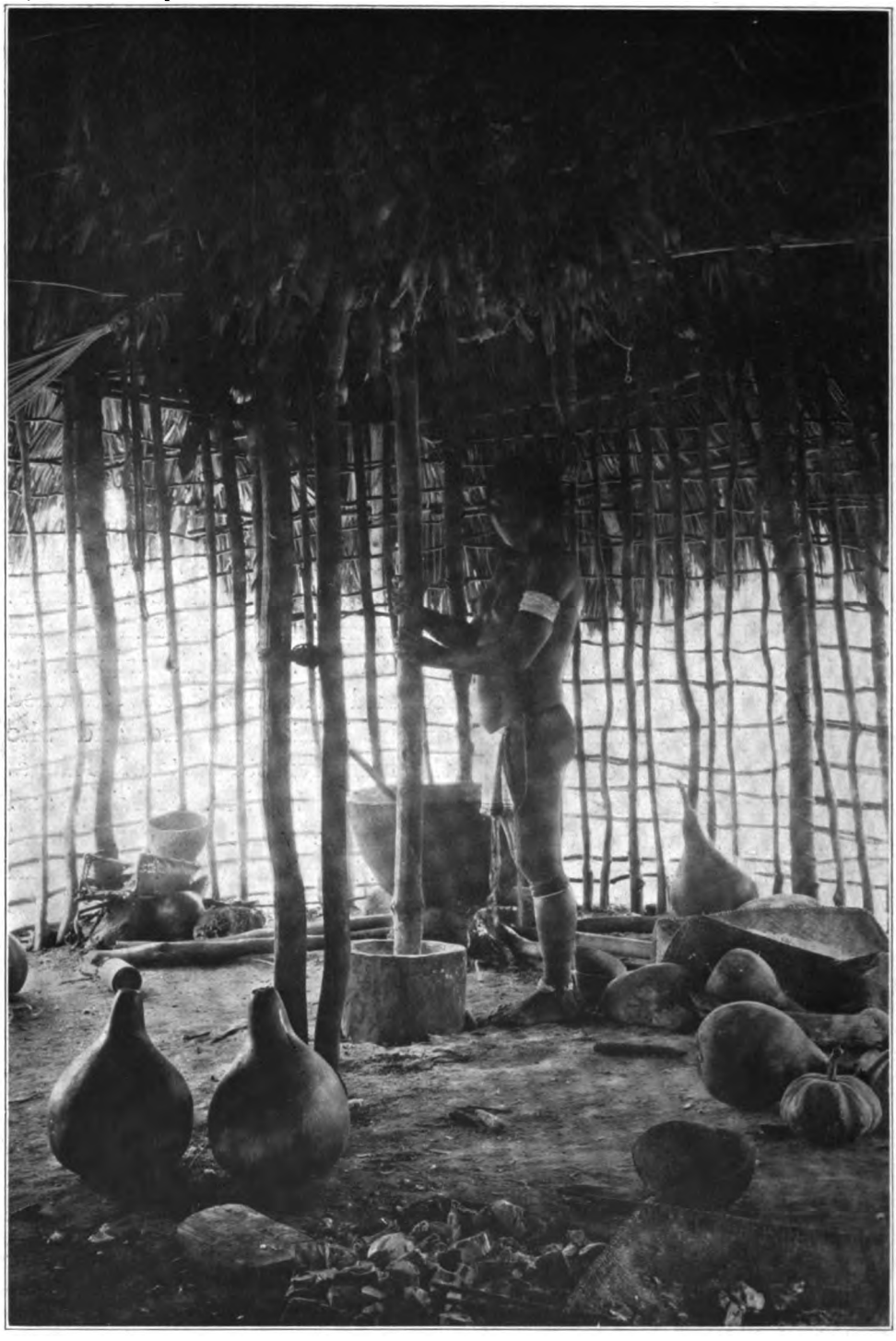


FIG. 4.—Interior view in a Macusi dwelling in Southern British Guiana.

Digitized by Google

FIG. 5.—Interior view of a Macusi dwelling.

Digitized by Google

FIG. 6.—Macusi women in Southern British Guiana.

Digitized by Google

FIG. 7.—Macusi women in Southern British Guiana.

Digitized by Google

FIG. 8.—Macusi girls in Southern British Guiana.

Digitized by Google

and persuaded Mr. Ogilvie to accompany him. When, after six months, Dr. Farabee and his party emerged on the coast and made their way to Barbadoes where Mr. Melville himself happened to be staying for a day on his way to England, he had been so changed by the effects of the journey that he was not recognized. The detailed records of the journey from Dada Nawa eastward to the Corentyne River and down that river to its mouth have not yet been received.

A letter from Dr. Farabee, dated at Barbadoes on April 29th, gives only an outline of the journey. From November until April, he and his party, consisting of Mr. Ogilvie and four Indians, were journeying through the wilderness. Dr. Farabee's plan from the start had been to live upon the country and depend upon game and wild vegetables to supply food from day to day. For this reason it was necessary to reduce the party as much as possible. Consequently, Dr. Church, the physician on the expedition, together with all but four of the Indians, returned in January to Melville's ranch, bringing with them the records and collections obtained to that time. At that time Dr. Farabee's purpose was to push across into French territory to discover the head-waters of the Oyapok River, which enters the sea near the mouth of the Amazon from the mountains to the northwest. By descending this river the expedition proposed to reach the coast and return to Para. The following is Dr. Farabee's letter, written after he finally reached civilization after four months.

"You were, no doubt, surprised to receive my cable from Georgetown, British Guiana. We had no intention of coming out that way until we found ourselves over the divide with no medicine and little ammunition and with a twenty-eight-days' journey ahead of us across mountains to the river we had started for. It was our quickest and safest way out, so, on the 20th of March, we made woodskins (bark canoes) and started down what later proved to be the Corentyne. We thought we were on a Dutch Guiana river. I was making astronomical observations, but hadn't the nautical almanac and couldn't calculate our longitude. Of course we knew our latitude all the time. On April 17th we met a Dutch Government launch which took us to Nickerie, where we got another launch to Springsands, British Guiana. There we took motor bus to New Amsterdam and train to Georgetown, arriving April 19th.

"Our trip was most successful, with the exception of the

Digitized by Google

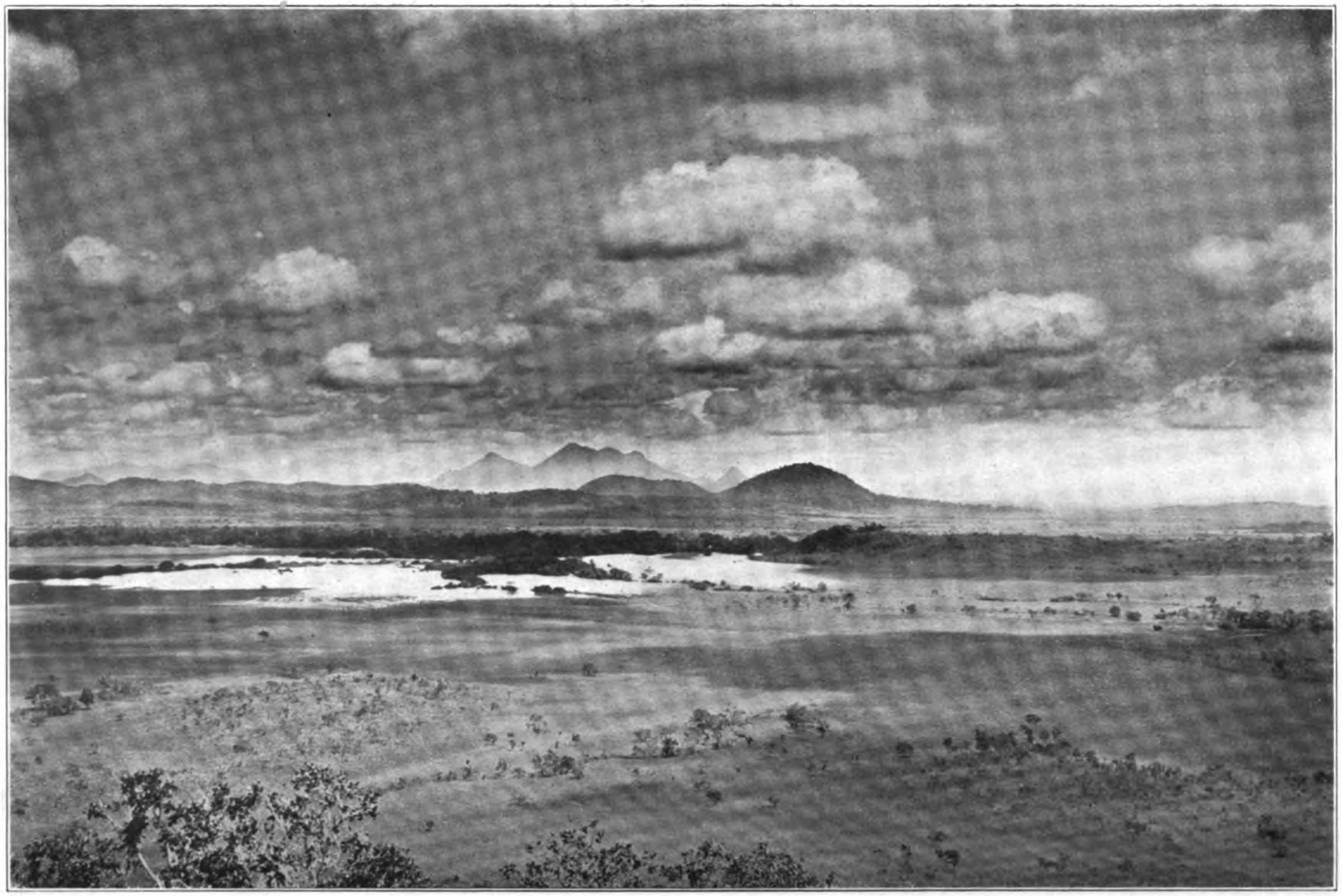


FIG. 9.—The highest peak of this mountain in Southern British Guiana, is the one on which according to Indian legend, the survivors of the flood took refuge.

Digitized by Google

FIG. 10.—Indian servants in Mr. Melville's house at Dada Nawa, preparing Cassava.

Digitized by Google

FIG. 11.—Mapidian women preparing Cassava in Mr. Melville's house at Dada Nawa.

Digitized by Google

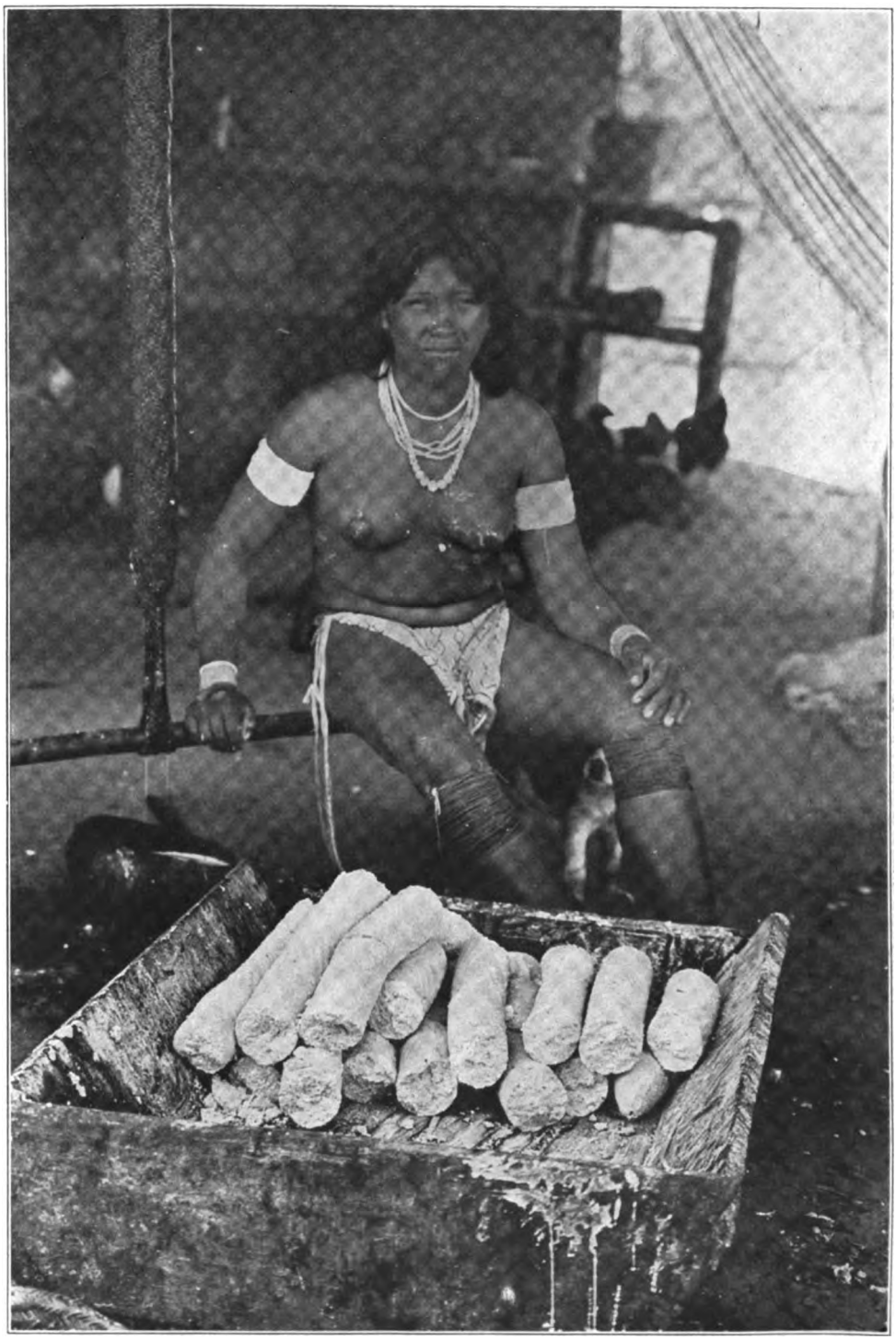


FIG. 12.—Mapidian girl preparing Cassava in Mr. Melville's house at Dada Nawa.

Digitized by Google

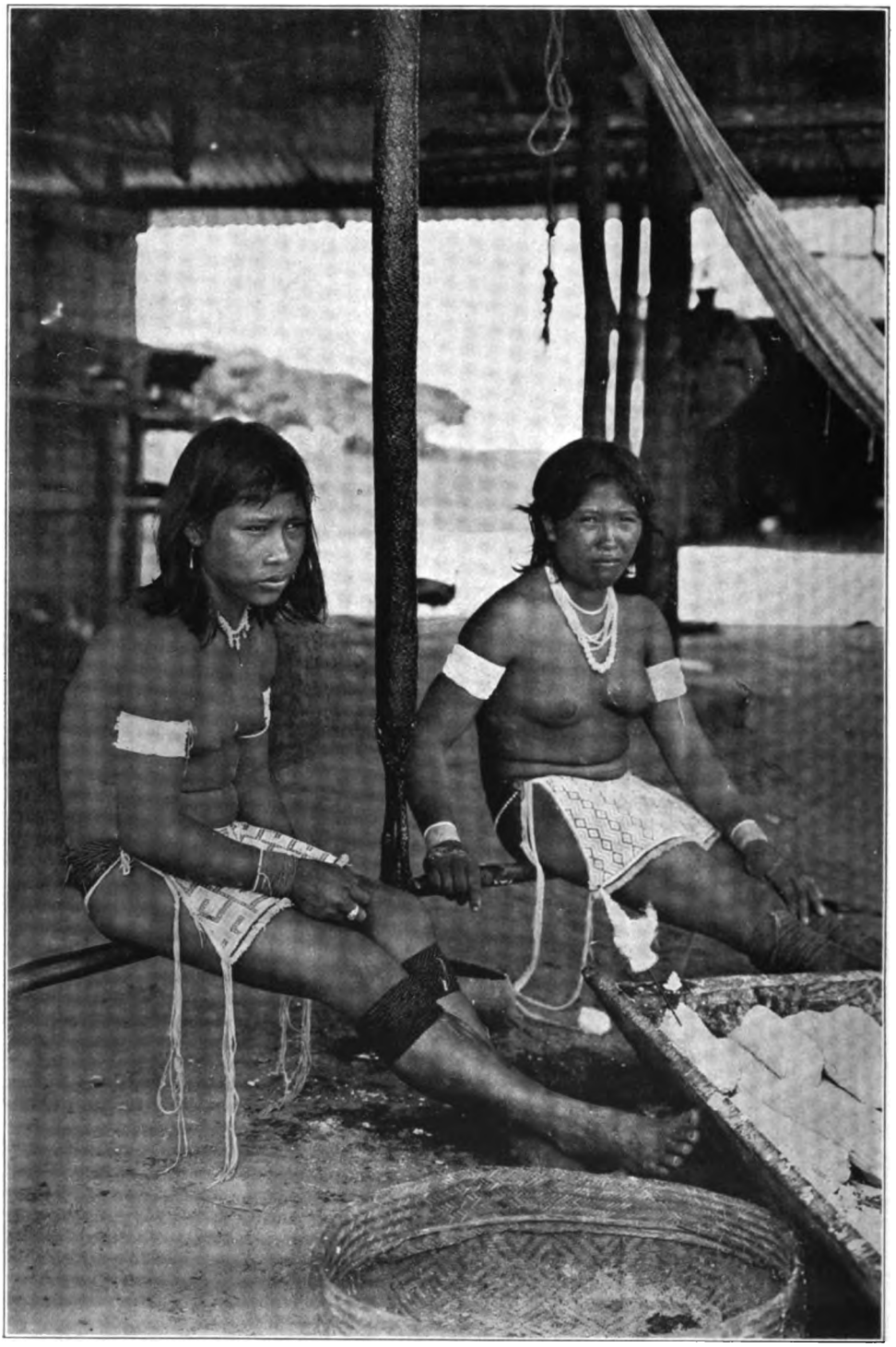


FIG. 11.—Mapidian women preparing Cassava in Mr. Melville's house at Dada Nawa.

Digitized by Google

FIG. 12.—Mapidian girl preparing Cassava in Mr. Melville's house at Dada Nawa.

Digitized by Google

FIG. 13.—Women preparing Cassava, Southern British Guiana.

Digitized by Google

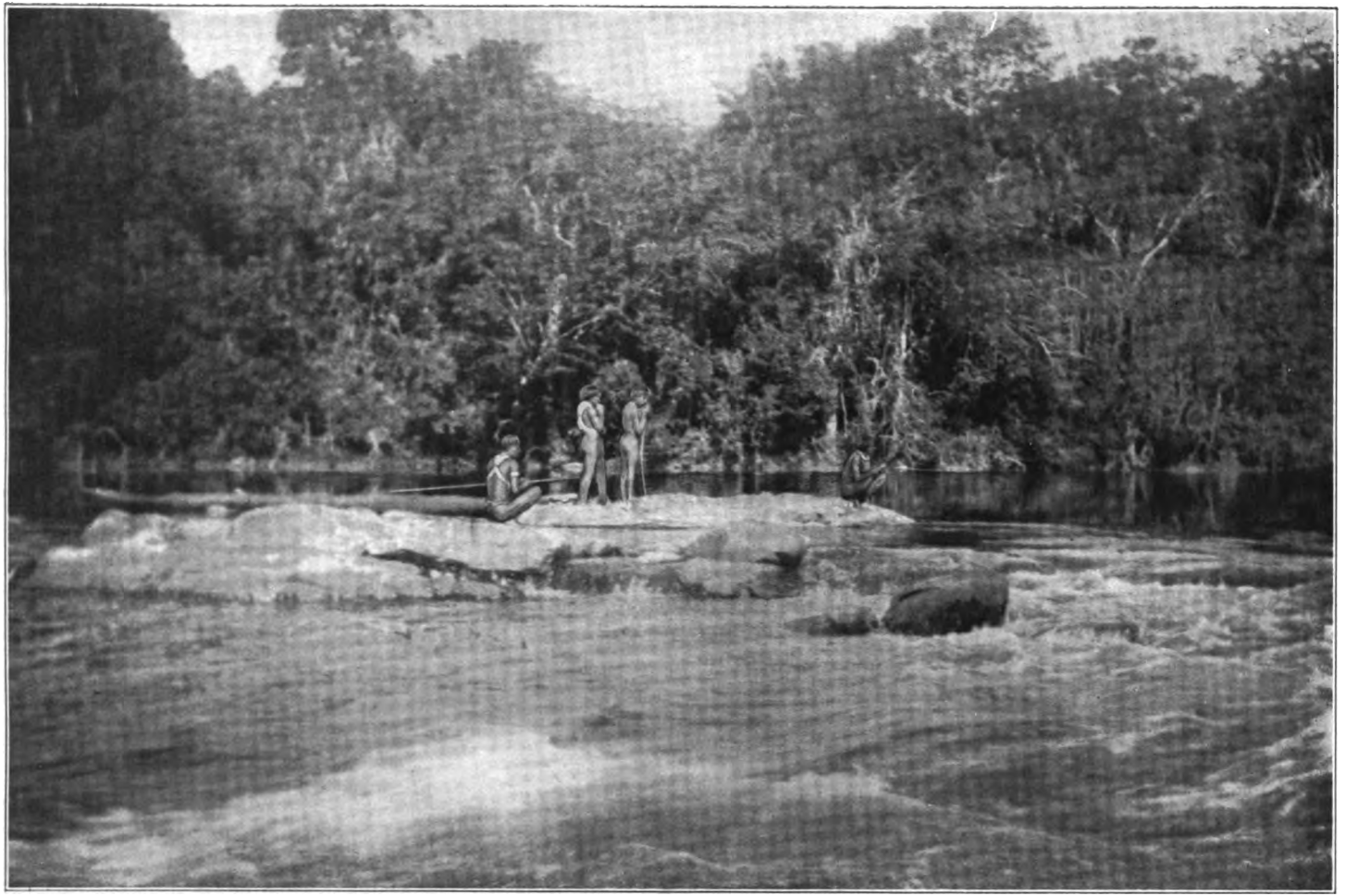


FIG. 14.—Rapids on the Upper Essiquibo.

Digitized by Google

FIG. 15.—Taruma Indian shooting fish.

Digitized by Google

FIG. 16.—Mapidian girls weaving.

Digitized by Google

Corentyne, there being no Indians living on the river. From December 16, 1913, to April 1, 1914, we were among tribes who had never seen white men before. All these tribes were very interesting. None had ever seen matches or guns or salt or clothing. All had beads and knives; all wanted fish-hooks and many got their first ones from us.

"I made measurements of men and women, took photographs, recorded languages, etc. We visited the following tribes: Waiwai, Parikutu, Waiwē, Chikēna, Katawian, Toneyan, Diow, Kumayenas and Urukuanas. Some of them are evidently Carib stock and others Arawak stock. . . .

"You will shortly receive some good collections from this trip.

"Dr. Church, who must have gone home two months ago, has told you by letter if not in person about our trip up to the time of his return from the Waiwai country. It was necessary to reduce the party to six, four Indians, Ogilvie and myself. A larger party couldn't live on the country. The tribes live far apart, often ten or twelve days over rough mountains and on rivers. It was necessary for us to make canoes or woodskins four times after crossing mountains and reaching new rivers. Three-fourths of the time and all of the last month we had to depend upon the game and fish we could catch. Our ammunition got low, but the Indians with us used their bows and arrows well. When we got out we had two loads of shot and seventeen rifle cartridges left—a narrow margin. Sometimes we had plenty of food, often nothing; sometimes fruit and nuts, sometimes for two days nothing but alligator; sometimes nothing but the heart or head of the palm tree. The wild turkey and black monkey were our best and most abundant food. We often found birds' nests and got eggs. When not in the rapids we got fish.

"Ogilvie has been fourteen years in the bush and on many rivers and the best man I ever saw for such work, but he found here the worst falls he had ever seen. We got through by carrying woodskins scores of times over high rocks and across the land for long distances. In what are known below as the Great Falls we spent several days. It was impossible to get through; our woodskins went to pieces. We carried everything overland to the foot of the falls on the Dutch side and there to our joy we found four large canoes belonging to Balata bleeders who were deep in the forest. I took one boy and followed a trail for two days, but

Digitized by Google

found no one. This was the worst trip of my experience. Ogilvie was too weak to go. The boys looked for trees for woodskins during my absence, but found none. There was nothing else to do; we took one of the canoes, a great crime in Dutch Guiana. The next day we met some negroes going up to bleed Balata and persuaded them to take us down to the first store and to return the canoe. By traveling at night we arrived in time for the launch. We got out none too soon, as Ogilvie was having fever every night and I severe chills and fever every other night. Having fever all night and working hard all day on poor food cut us to pieces rapidly. When I left Philadelphia my weight was 193 pounds. When we reached the Dutch store it was 145 pounds. We arrived bareheaded and barefoot.

"At Georgetown, Dr. Howard, an American, treated me and now I am improving very rapidly. He wanted me to come here for a couple of months, not go home, before going back, but I will be all right in two weeks and go to Para.

"The Governor of British Guiana and Lady Edgerton entertained us at luncheon the day before I left. He had sent his aide several times after our arrival in Georgetown to inquire about our health. He is very anxious to get a copy of our geographical results, because they have nothing from southern British Guiana. I promised him that the Museum would send him a copy as soon as possible.

"Pardon me for this lengthy recital. I know many stories are afloat in Brazil and no doubt some of these have reached you."

At Barbadoes Dr. Farabee recovered rapidly and in a few weeks proceeded to Para, where he made immediate preparations for his second journey. The objective point on this occasion was the upper waters of the Amazon. Leaving Para early in July, the expedition proceeded up the Ucayali River over three thousand miles from the mouth of the Amazon. Here Dr. Farabee's investigations were directed to the tribes who live along the banks of these upper streams. Among the collections which he was successful in bringing out was a large consignment of the decorated pottery made by the Conebo tribe. From these explorations Dr. Farabee returned to Para in October of 1914. From the first of November of that year until the middle of February, 1915, he was engaged in conducting archæological investigations on the Island of Marajo in the mouth of the Amazon River. Early in March he again set out

Digitized by Google

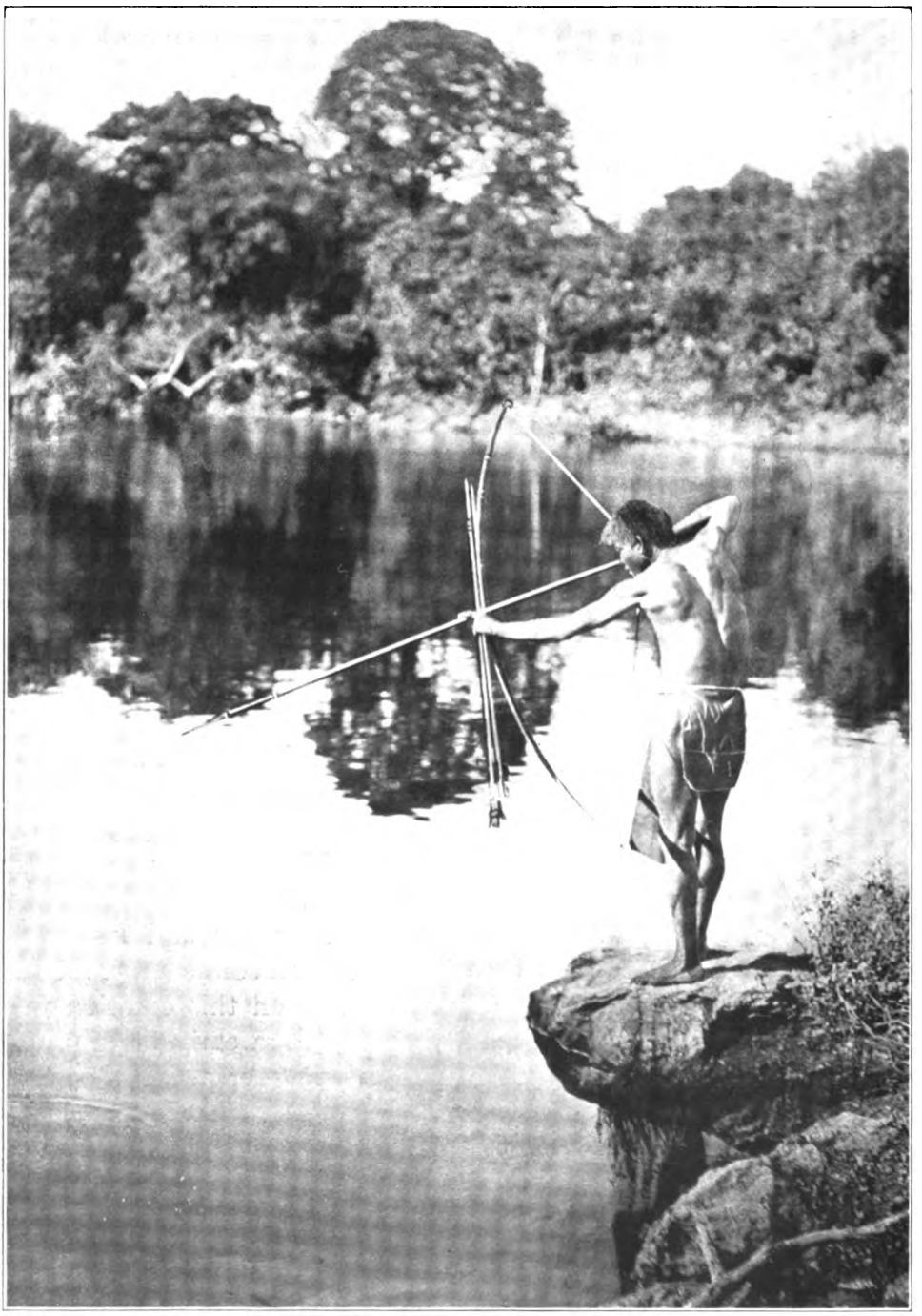


FIG. 17.—Mapidian man shooting fish.

Digitized by Google

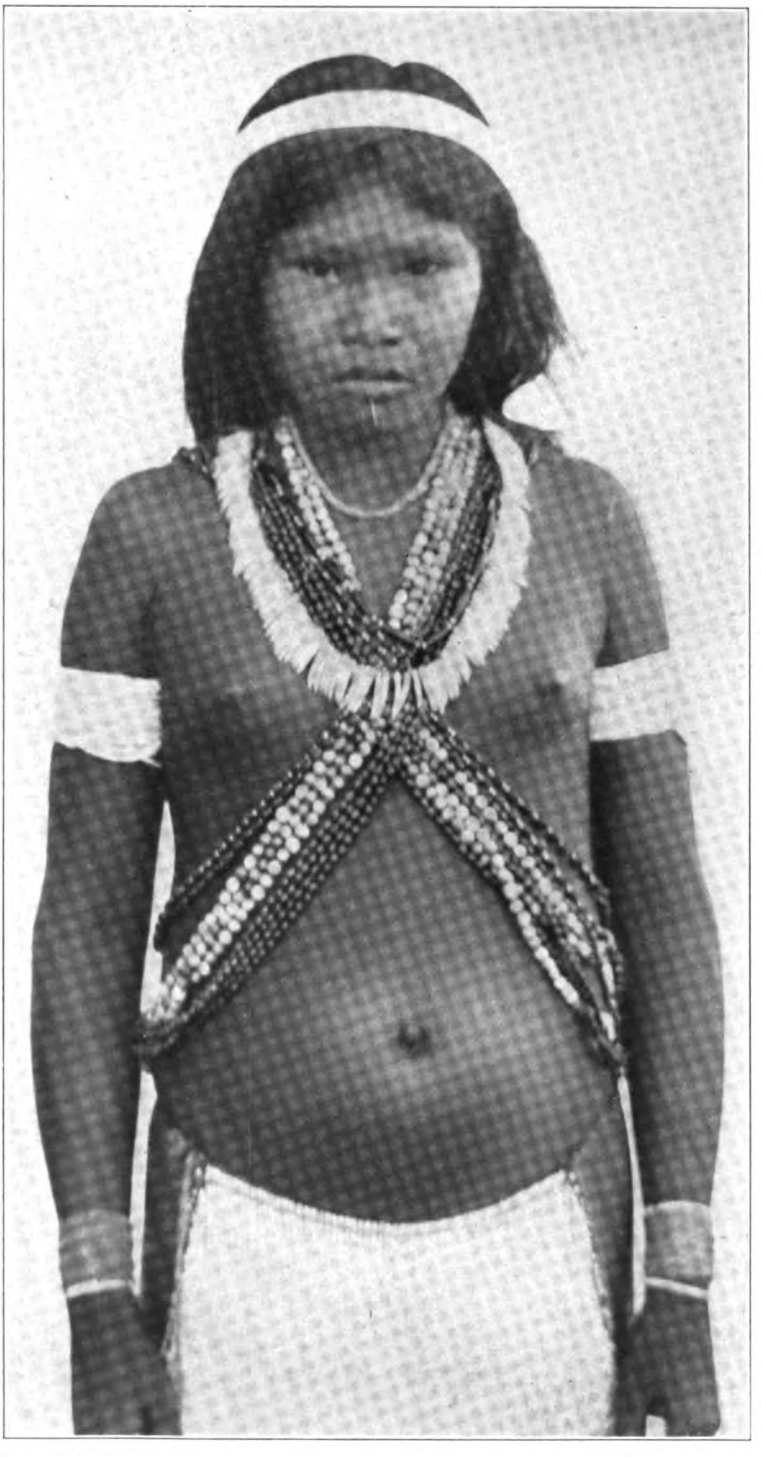
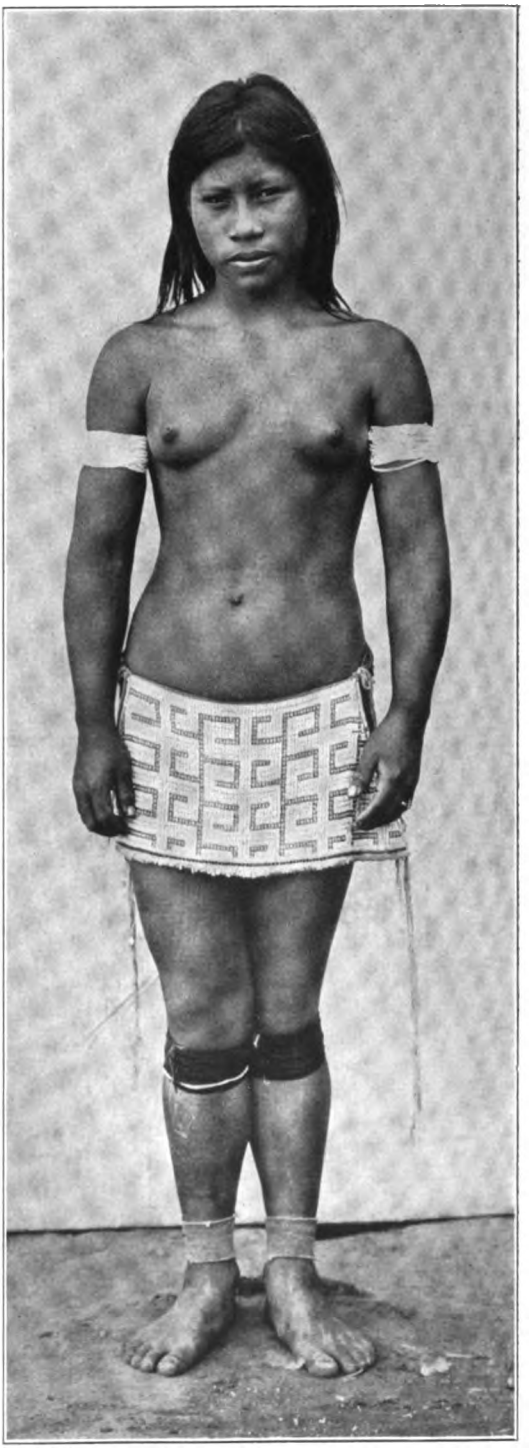


FIG. 18.—Mapidian girl.

Digitized by Google



FIGS. 19 and 20.—Two portraits of a Mapidian girl.

Digitized by Google

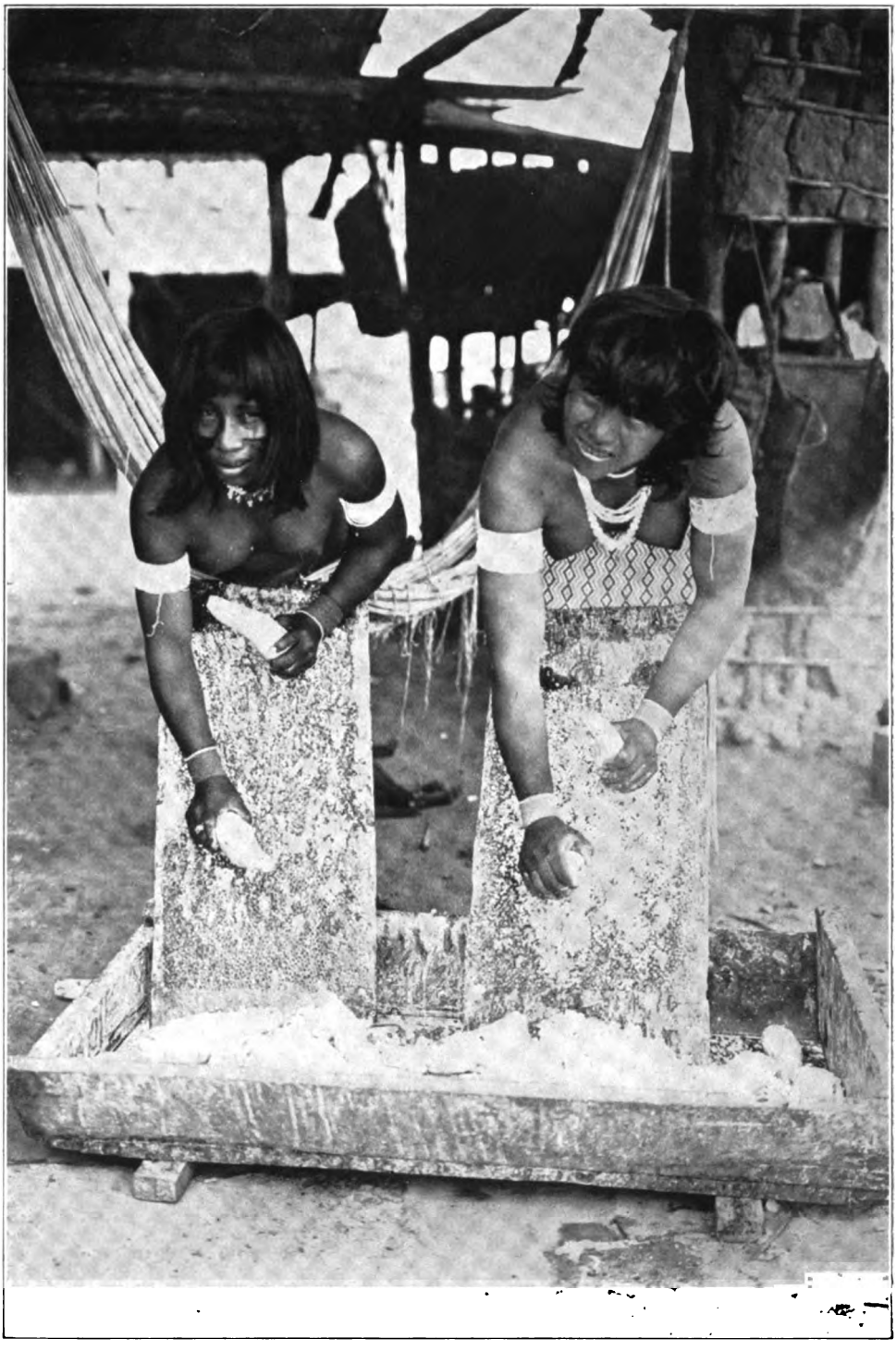


FIG. 21.—Mapidian women grating Cassava.

Digitized by Google

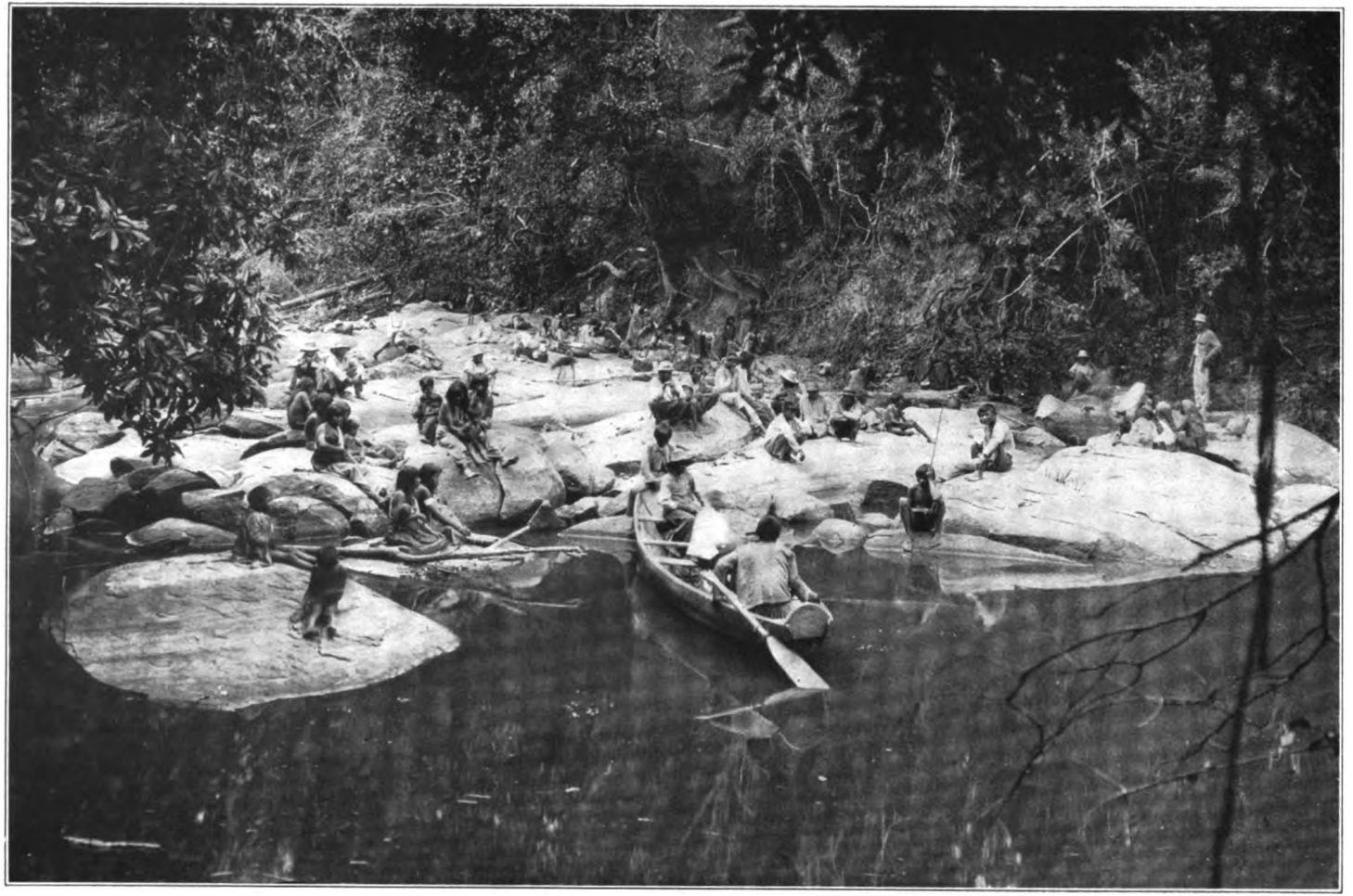


FIG. 22.—Dr. Farabee's party on the Caduwini River.

Digitized by Google

FIG. 23.—An Indian village in Southern British Guiana. From the middle of December, 1913, till the first of April, 1914, the Expedition was among tribes who had never before seen white men.

Digitized by Google

FIG. 24.—Natives of Southern British Guiana.

Digitized by Google

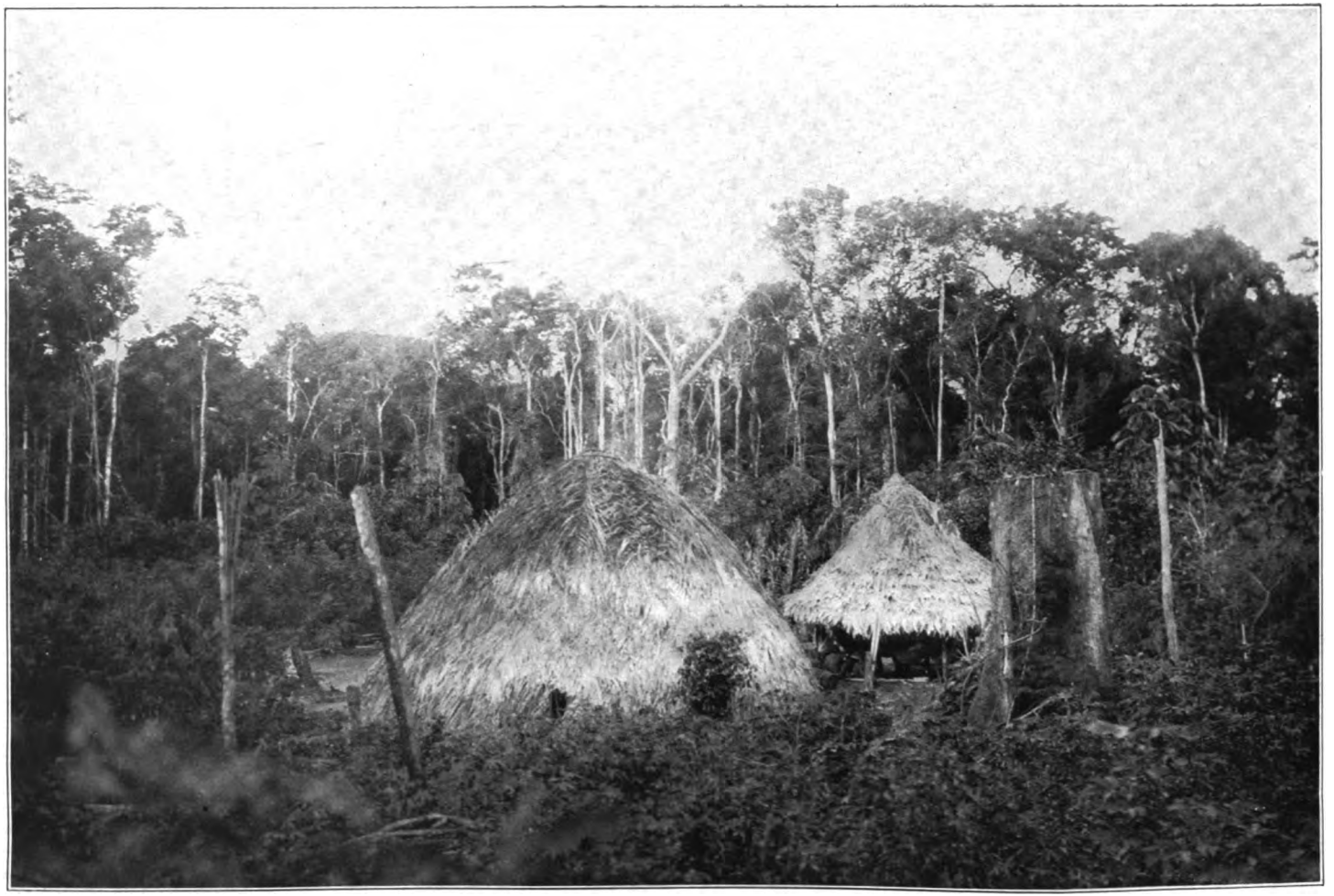


FIG. 25.—An Indian dwelling in the heart of the Guiana forest. Beside it is a hut prepared for the visitors.

Digitized by Google

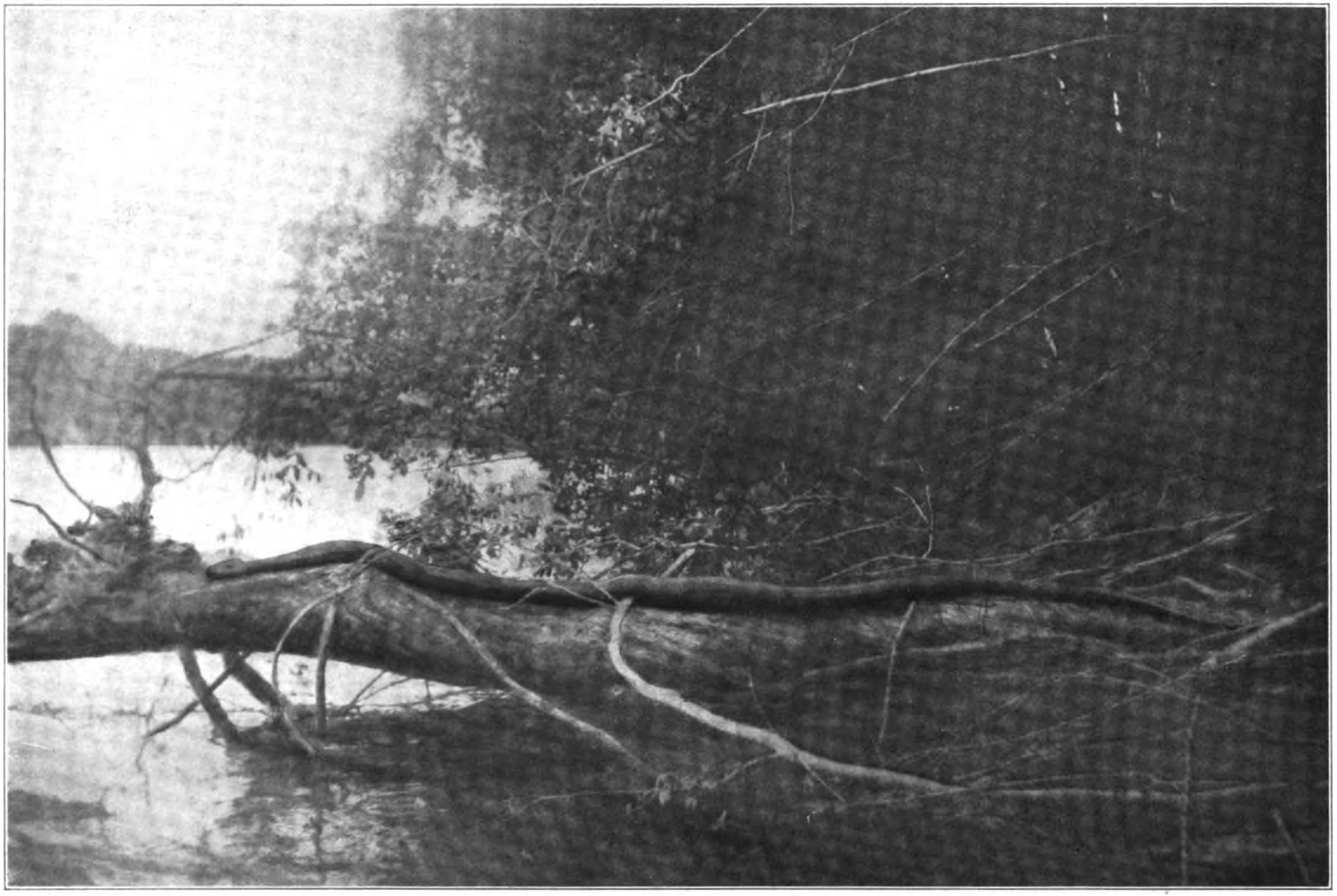


FIG. 26.—An Anaconda. These creatures are sacred to the Indians in Southern British Guiana.

Digitized by Google

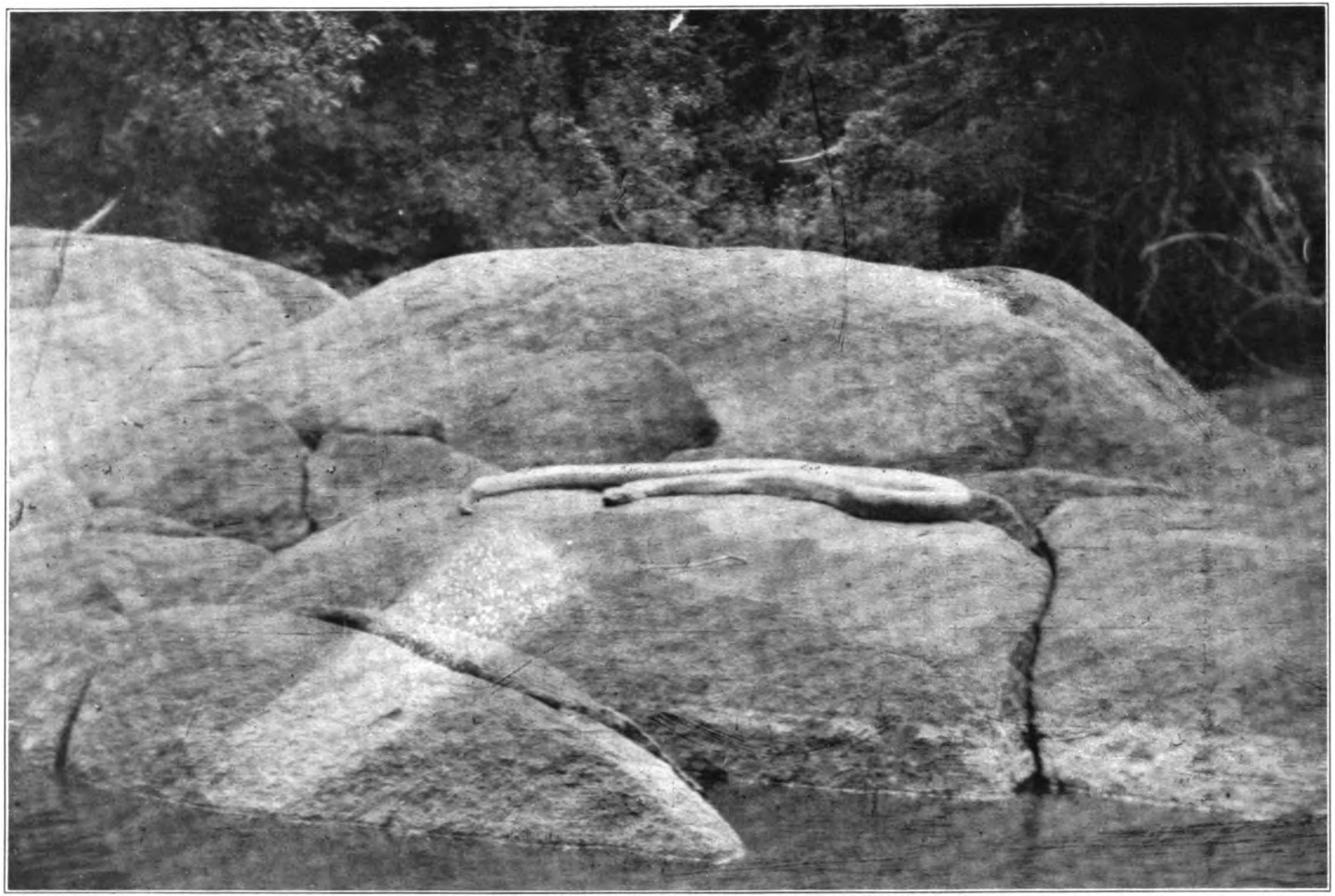


FIG. 27.—An Anaconda on the river bank.

Digitized by Google

for the upper Amazon on a journey from which he will not return till July. He will ascend the Alta-Purus River, on which he plans to remain for three months, about the frontiers of Brazil, Bolivia and Peru. He will then proceed over the divide to the headwaters of the Tahuananu and descend the Rio Beni into the Madeira and thence back to Para by way of the Amazon.

In this short mention of the work of the Amazon Expedition it has not been our intention to give more than a mere outline of the itinerary during the last two years, and we can touch only briefly on the results attained. The larger and more important scientific results can only be worked out by Dr. Farabee after his return from the field. From every tribe visited extensive data have been collected relative to every aspect of their culture. Photographs and physical measurements have also been obtained. The investigation made by Dr. Farabee with reference to the languages spoken by the tribes which he encountered will contribute much toward a definite determination of linguistic relationships in South America and afford a basis for scientific classification.

The following observations are derived from the expedition's note-books which have been received at the Museum and which refer to the newly studied tribes of southern British Guiana mentioned in Dr. Farabee's letter of April 29th.

Cassava forms the staple food product of all the tribes of southern British Guiana and the cultivation of this article is the only form of agriculture; this diet is supplemented by hunting and fishing. Dr. Farabee's letter of April 29th relating how he and his companions lived for five months in the forest, gives a good idea of the kind of wild animals and plants which help to make up the food supply of the natives. The methods of hunting and fishing are also clearly indicated in this letter and in the photographs which are published in these pages. The bow and arrow are extensively used for taking fish as well as birds and other animals. Another method used for obtaining fish is described in some of the note-books and consists in the well-known device of throwing into the streams the juices of certain plants which stupify the fish and bring them to the surface.

In addition to the animals mentioned in his letters it appears from Dr. Farabee's note-books that snakes of great size were frequently encountered. At one place he writes that he saw from the canoe an enormous anaconda on the rocks as large as his body.

Digitized by Google

A few days later he writes: "Today I saw another large anaconda about sixteen feet long and got a photograph of it, but did not kill it because these creatures are sacred to the Turumas and Wapisianas."

The health of the natives is excellent. It would seem that none of the diseases familiar among civilized people have reached the tribes of southern Guiana. Tuberculosis, pneumonia and venereal diseases are alike unknown. Men and women bathe regularly from two to three times a day, using a bamboo scraper to scrape themselves after the bath.

Inbreeding, with certain restrictions, seems to be favored. Brothers and sisters may not marry. On the other hand, it is not only regular but customary for a boy or girl to marry his or her father's sister's child or mother's brother's child, but may not marry the father's brother's children or the mother's sister's children.

The curious custom of the couvade* prevails; that is to say, when a child is born among the Waiwai, for example, the father takes to his hammock and remains there for a month. During this time he refrains from all strong foods and the women bring him such delicacies as he is permitted to eat and wait upon him as an invalid. Meantime, the mother of the child goes about her work.

The following Creation story is recorded by Dr. Farabee as found among at least one of the tribes of southern British Guiana.

THE CREATION

In the beginning there were two gods, Tuminkar and his brother Duwid. It was Tuminkar that created men and women and afterwards the other animals. It was Duwid who brought men and women food. Day after day he brought fruits and vegetables in great variety and profusion for them to eat, so they were grateful to Duwid and rendered him thanks. Having nothing to do, the first men and women amused themselves by watching the animals. They soon noticed that these were in the habit of passing in one

* Couvade, from the French word couver, to hatch. The same custom is mentioned by several of the classical writers, among others by Strabo, who observed it among the Basques. References to the couvade are found in the medieval writings of Europe, as in the twelfth century romance of *Aucassin et Nicolette* where the custom is described. Marco Polo records that he found it in Chinese Turkestan and it has since been recorded by different observers in China, India, Africa, and at certain points in North America as well as in South America. In modern Europe it is said to survive in one form or another among the Basques, the Bretons and in the Baltic provinces of Russia. Traces of it are even to be found in the rural districts of England.

Digitized by Google

FIG. 28.—Dr. Farabee's camp in the heart of the Guiana forest. Often it took the party twelve days' travel through forest like this to pass from one native village to another.

Digitized by Google

FIG. 29.—The man on the left is the Waiwai Chief; the one on the right is the Parikutu Chief. (See also Figs. 41 and 42.)

Digitized by Google

FIG. 30.—Waiwai family in their hammocks.

Digitized by Google

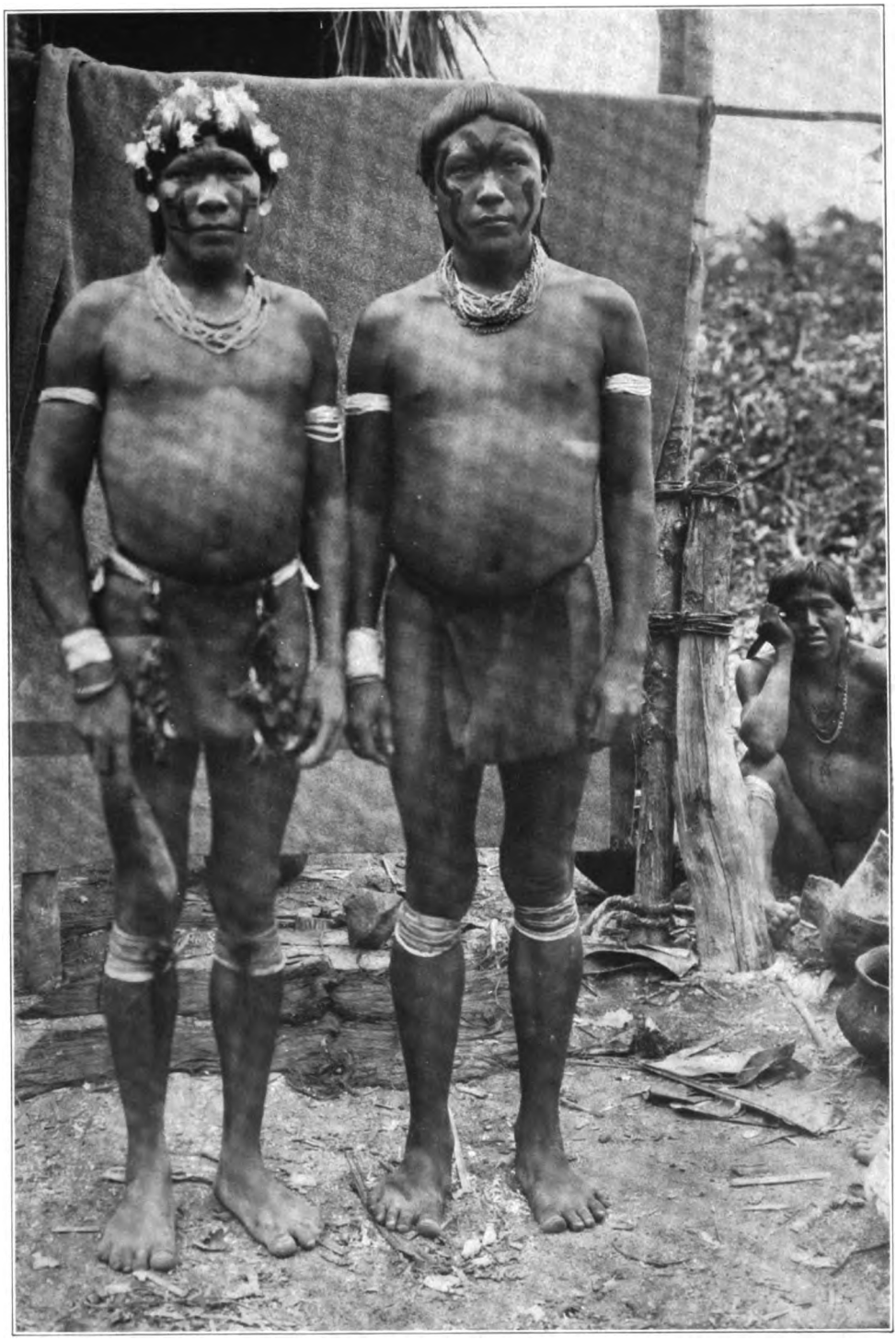


FIG. 31.—Waiwai men.

Digitized by Google

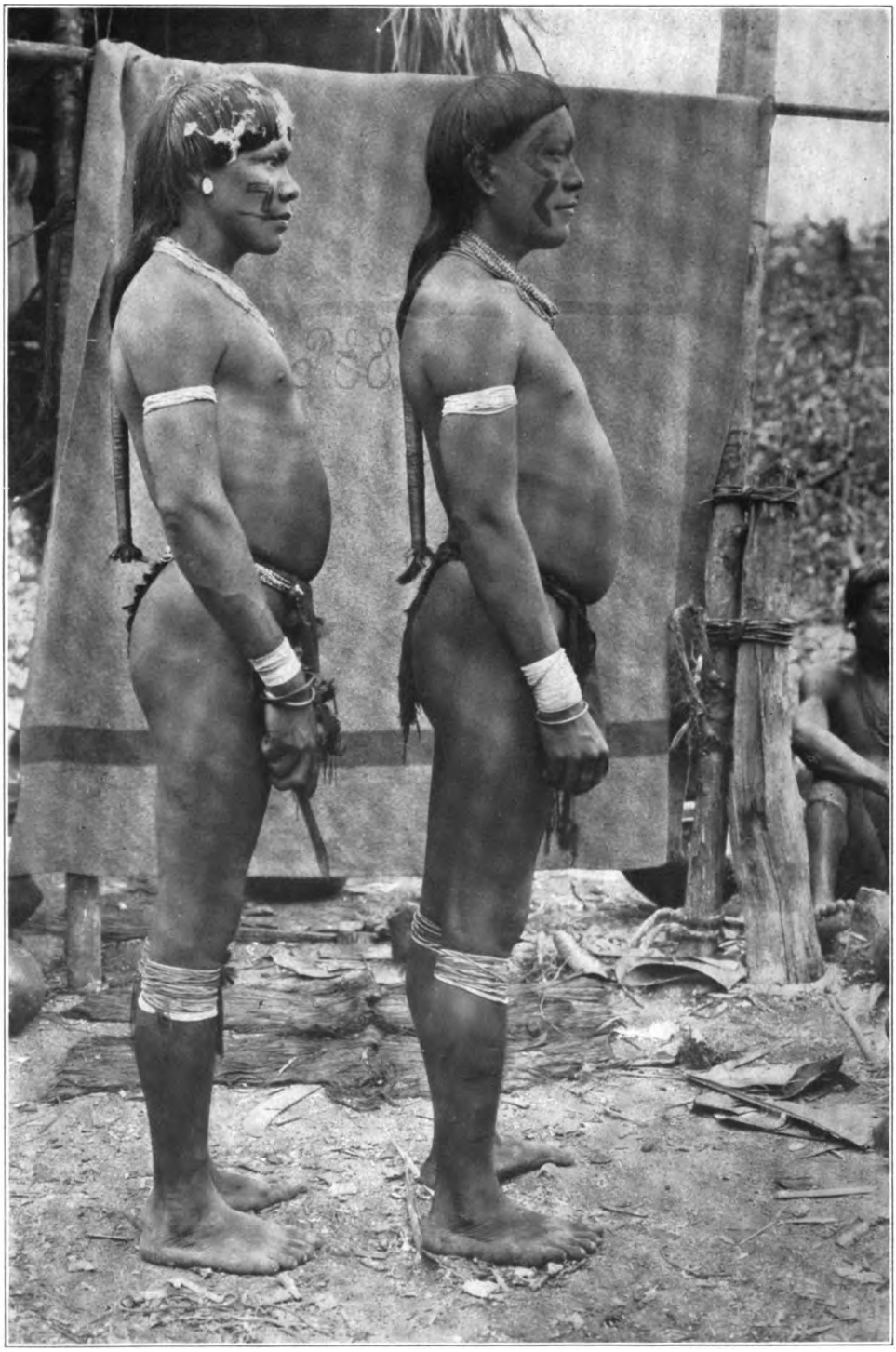


FIG. 32.—Two Waiwai men.

Digitized by Google

FIG. 33.—Two Waiwai girls decorated for the dance.

Digitized by Google

FIG. 34.—Waiwai man in dancing costume, front view.

Digitized by Google

FIG. 35.—Waiwai man in dancing costume, side view.

Digitized by Google

FIG. 36.—Waiwai man in dancing costume, back view.

Digitized by Google

FIG. 37.—Waiwai Indians in a dance.

Digitized by Google

direction in the morning of each day and returning in the opposite direction in the evening, so they said to themselves: "Let us go with the animals and see where they go and what they do." So they followed and came with the animals to a great tree bearing on its branches all kinds of fruits and vegetables. On the ground under the tree lay great quantities of these fruits and vegetables upon which the animals fed each day, and there was plenty for all; so the men and women also took and ate, then they said among themselves: "This is where the god Duwid gets our food. Let us, hereafter, come and get it for ourselves, then we will not have to thank the god for it." Next day, therefore, they told Duwid that he need not trouble himself to bring them food any more, for they knew where to get it themselves. "It shall be as you wish," replied Duwid, "but henceforth you will have to work to obtain food to eat. Tomorrow the tree will be cut down, but in order that you may not starve utterly I will tell you this. If you will break off a branch bearing each kind of fruit and plant this in the ground and water it carefully every day and cultivate it and protect it, it will grow and bear fruit each in season and each after its own kind. Then you may plant the seeds that are in the fruit and they in their turn will grow and produce, each after its kind. Thus you may continue to eat of the fruit of the tree, but you will have to work for it."

Following the instructions of Duwid, the first men proceeded to break off branches of the great tree and to plant them, selecting those which bore the different kinds of fruit and vegetables. Presently, however, they grew tired of the labor and stopped; hence when the tree was cut down only a few of the many varieties of food which it bore had been saved for mankind. Consequently there are today not many kinds of edible plants in the world, whereas if the first people had been more industrious these would be found in greater plenty. Moreover, to this day it is necessary to work hard in order to make the cassava grow.

The stump of the tree remains to this day. It is pointed out in the form of a steep rock which indeed resembles the trunk of a great tree.*

* Rev. W. H. Brett mentions a creation myth having features in common with this one, which he found among the Acawoi Indians of northern British Guiana.—*The Indian Tales of Guiana.*

Digitized by Google

HOW THE MONKEY DECEIVED THE CREATOR AND PLAYED A TRICK ON THE TAPIR

Another story which does not seem to be entirely in accord with the first, says that after Tuminkar had created men he proceeded to create the animals.

As each animal was created he was given his proper form, size, color, voice and call and was then asked where he would prefer to live and what he would prefer to eat. The first animal created was the jaguar. When he was asked where he would live and what he would eat, he looked about and saw the trees and the men. He said: "I prefer to live on the ground and to eat men." He was allowed his choice.

The second animal created was the monkey. When he was asked where he would live and what he would eat, he looked around and saw the jaguar and replied: "I do not like the look of the fellow on the ground. I shall live in the trees and eat fruits." So he was allowed his choice.

The third animal created was the tapir. While he was being finished the monkey was looking on from the branches of a tree. He said to himself: "Now if that fellow should choose to live up here in the trees he will be a great nuisance. He is so clumsy that he will always be in my way and he is so heavy that he will break down the trees. He really ought to live on the ground, but I can see well enough that he will not want to live with the jaguar." As he said this, the monkey climbed down to the ground and when Tuminkar asked the tapir where he would like to live and what he would like to eat, the monkey whispered in the tapir's ear, "Don't say anything." So the tapir was silent. The Creator repeated his question and again the monkey whispered in the tapir's ear, "Don't answer" and again he was silent.

Thereupon, Tuminkar said to the tapir, "You seem to be a very stupid fellow. Go and get your living wherever you can and eat whatever you can get." Therefore, to this day the tapir is silent and though he lives on the ground, he eats the leaves of the trees which he pulls down with his long nose.

TUMINKAR'S SON

Tuminkar, the god, had a son named Tuminkardan. A time came when Tuminkar had a great fight with a certain giant Bowkur,

Digitized by Google

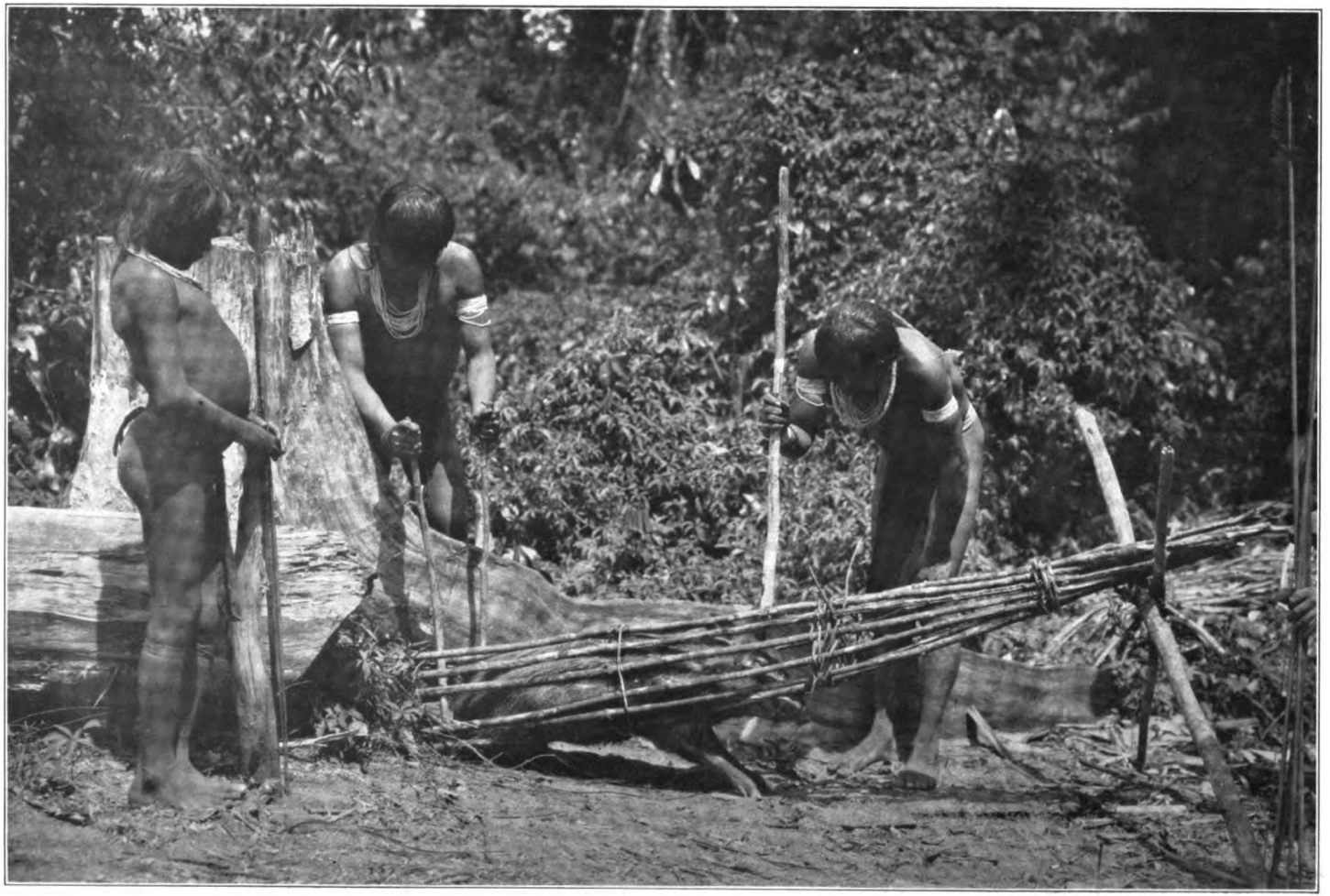


FIG. 38.—Waiwai pig trap.

Digitized by Google

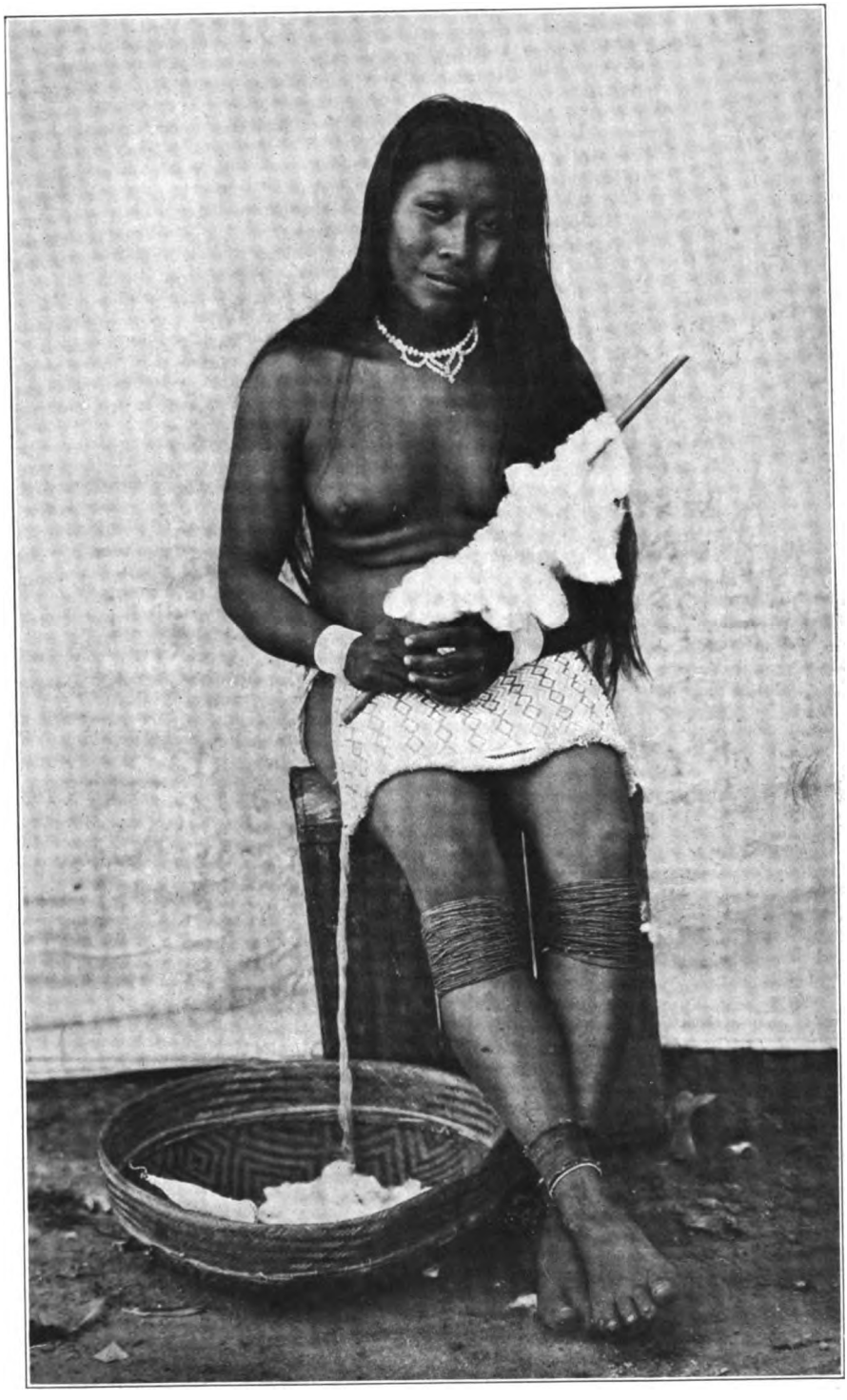


FIG. 39.—Preparing the cotton for spinning.

Digitized by Google

FIG. 40.—Spinning cotton.

Digitized by Google

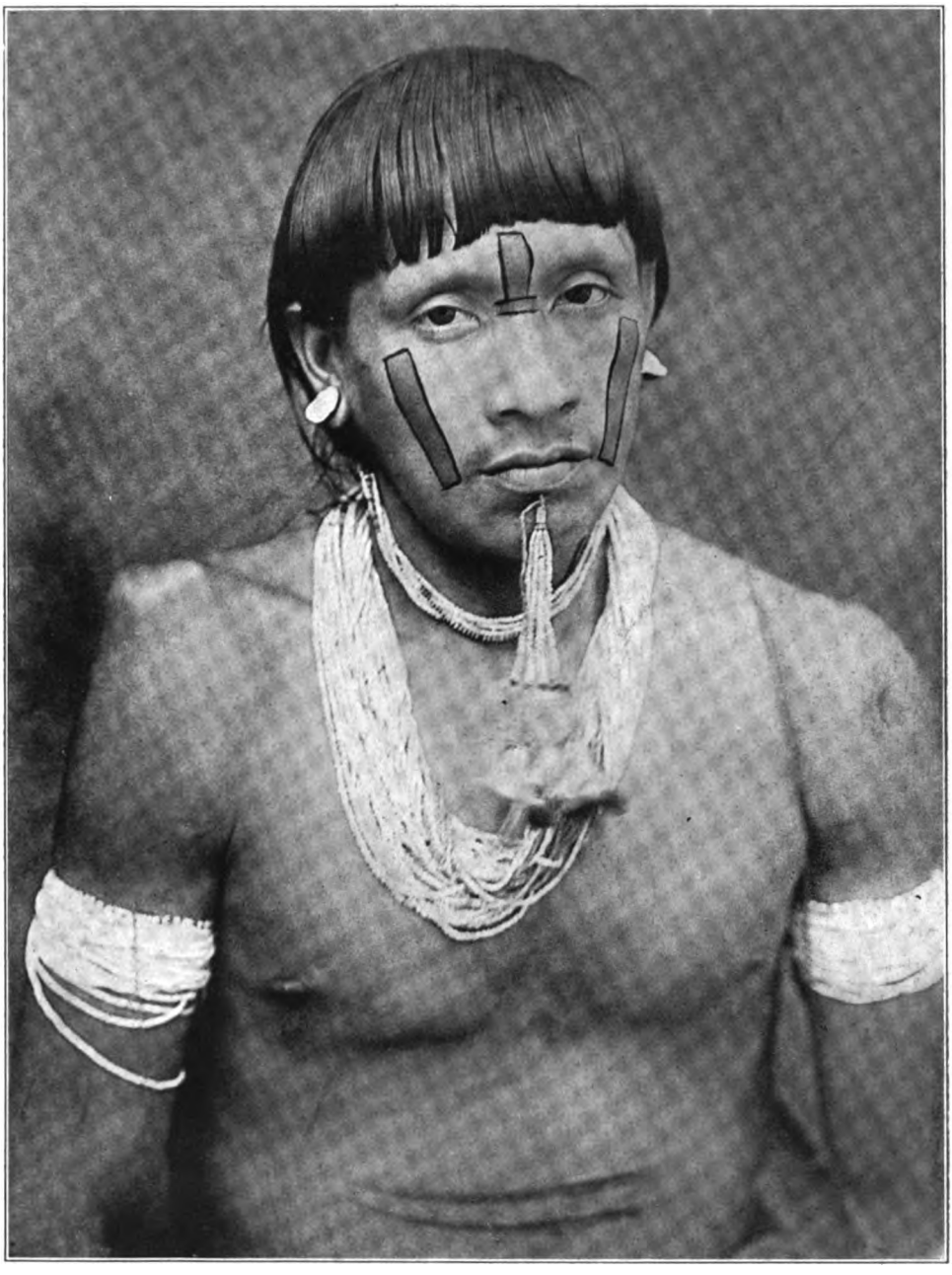


FIG. 41.—Ufono, Chief of the Parikutu.

Digitized by Google

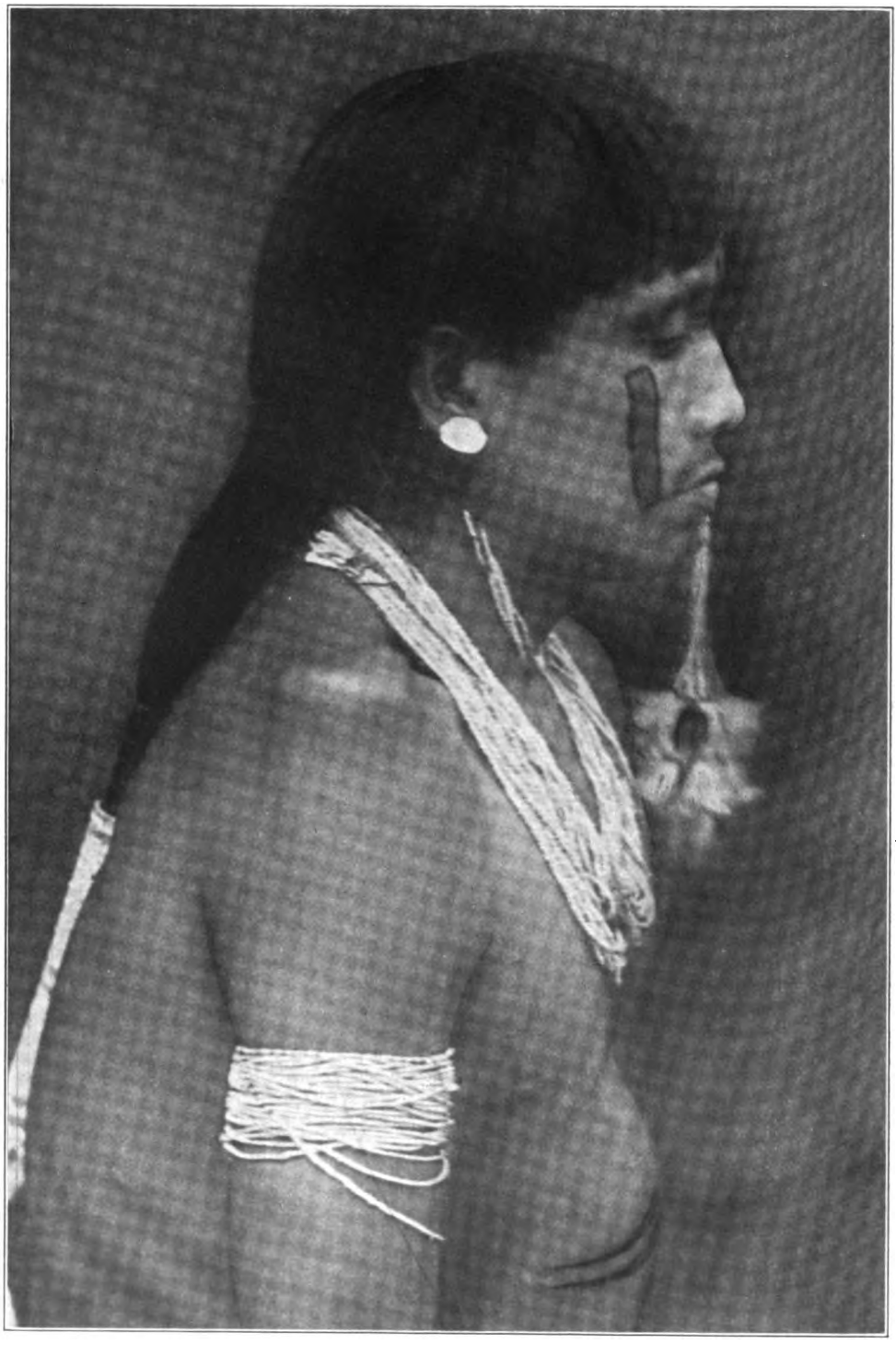


FIG. 42.—Ufono, the Parikutu Chief.

Digitized by Google

FIG. 43.—A Parikutu man with painted decoration.

Digitized by Google

FIG. 44.—Two brothers, Parikutu Indians.

Digitized by Google

who lived upon the earth. During the war that was waged between these two, Tuminkar's son was killed. The god fought with thunder and lightning and Bowkur fought with bow and arrows. The giant was eventually defeated and driven from the earth and fastened in the sky so that he might not return. He is the constellation Orion. He shoots an occasional arrow at Tuminkar. These arrows are the meteors sometimes seen shooting across the sky.

Beyond the Karawaimin Mountains is a great white rock. Under this rock Tuminkar buried his son and left the earth to live in the sky. Before going, however, he told the people that when

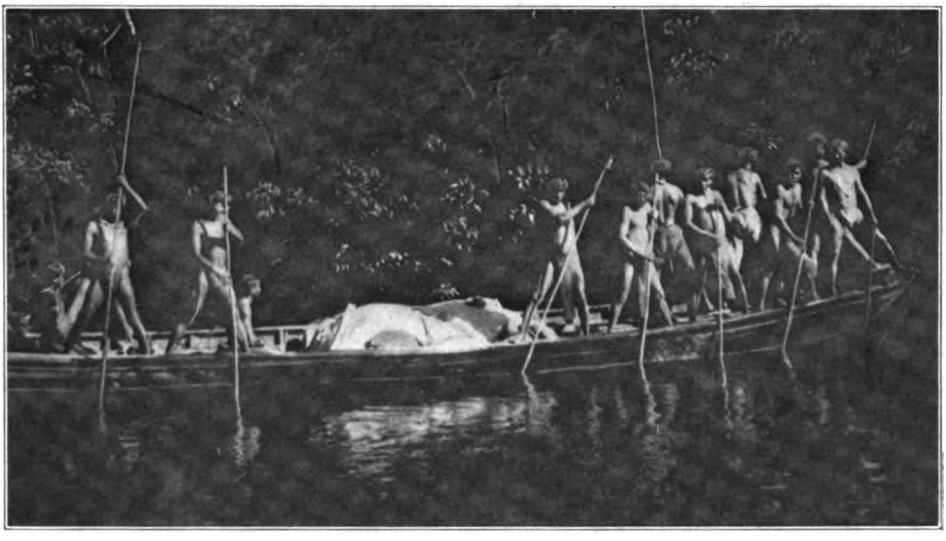


FIG. 45.—Canoe of the Expedition ascending one of the rivers in British Guiana.

the great rock beyond the Karawaimin Mountains wears away, his son will come forth and be their leader, teacher and friend. At the beginning men were given all knowledge, but since that time most of it has been lost. At the coming of Tuminkar's son, whom the Indians expect, he will teach them once more the things they have forgotten.

Dr. Farabee has also recorded a flood myth obtained from the same Indians.

The archæological investigation in southern British Guiana establishes the fact that urn-burial was formerly in vogue, a custom not known among the present inhabitants. Several of these urn burials have been received in the Museum. As was to be expected,

Digitized by Google

archæological remains in the lower Amazon basin and the adjoining territory in Guiana are not numerous. The importance attaching to the discovery just mentioned is that it indicates that the Macusi, on whose territory the discovery was made, superseded another people of unknown identity possessing customs unknown among the Macusi and their neighbors.

It has long been known that on the Island of Marajo at the mouth of the Amazon there existed abundant archæological evidence of an extinct native population and a culture development which appears to have been local. This evidence consists in large mounds of earth and other deposits containing richly decorated pottery. During his four months' exploration on this island of Marajo, Dr. Farabee has obtained important results bearing on the ancient inhabitants who lived formerly in the Amazon delta.

The explorations in the Alto-Ucuyali region, at the head of the Amazon system, though confined almost entirely to the territories immediately adjoining the streams, produced an abundance of material for the study of an important group of little known tribes. Among the collections obtained from these tribes the most striking is the decorated pottery, the manufacture of which forms an important industry at the present time and furnishes an article of exchange in the trade relations existing between the various tribes.

A description of this pottery is reserved for the next number of the JOURNAL.

Digitized by Google

KINGS BEFORE THE FLOOD

AMONG the valuable texts published by Dr. Poebel in Volume V of the Publications of the Babylonian Section of the Museum there is a list of long-lived kings. Their names and the lengths of their reigns are as follows.

Galumum: reigned 900 years.
Zugagib: reigned 840 years.
Aripi* (or Ademe), son of Mashgag: 720 years.
Etana, the shepherd, who went to heaven, who subdued all lands: reigned 635 years.
Pilikam: reigned 350 years.
Enmenunna: reigned 611 years.
Melamkish: reigned 900 years.
Barsalnunna: reigned 1200 years.
Meskingashir: reigned 325 years.
Enmeirgan†: reigned 420 years.
Lugalbanda: reigned 1200 years.
Dumuzi: reigned 100 years.
Gilgamesh: reigned 126 years.

In addition to these the name Mes(?)zamu appears, but the number of his years is lost.

The lengths of the reigns of these kings at once suggest the lengths of the lives of the antediluvian patriarchs in the Fifth Chapter of Genesis. Dr. Poebel in his important volume of Historical Texts treats these kings as kings who lived after the flood, regarding them as distinct from the patriarchs of Genesis and the antediluvian kings of Berossos. While this view may be right, another view is possible, and seems to me more probable. The summary at the end of the longer king-list published by Dr. Poebel betrays no consciousness that life upon the earth had been interrupted by a flood. The writer appears to have thought that he was tracing Babylonian kings from the beginning of time. More-

* Dr. Poebel reads the first sign *Ar*, but in one tablet both the photograph and his copy suggest the reading given above, though the tablet itself is so crumbled that the original writing cannot in any way be determined from it. In a second copy in the Museum published by Dr. Poebel as Number 3, the beginning of the name has also been erased from the tablet.

† Dr. Poebel reads Enmeirkar, but the last sign has both the values *kar* and *gan*.

Digitized by Google

over, the names of a number of these kings when translated from Sumerian into Semitic have the same meanings as names which occur in the Fifth Chapter of Genesis. Thus Enmenunna means "*exalted man*," in Semitic, Mutu-elu, or translated in one word, Amelu. Enosh in the Fifth Chapter of Genesis means also *man*. Again Pilikam translated into Semitic becomes Ina-uzni-ereŝu meaning, *with intelligence to build* or in one word, *artificer*. Kenan of the Hebrew list means also "*artificer*." Dumuzi of the Sumerian, when translated into Semitic, becomes Apal-napisti or *son of life*. Jared of the Fifth Chapter of Genesis means *descendant*. In these names the book of Genesis gives in Hebrew the same meaning that the Sumerian bears. Three other names of the Fifth Chapter of Genesis appear to be Hebrew corruptions of translations of these Sumerian names into Semitic Babylonian: thus Barsalnunna becomes in Semitic Babylonian, *Šiḫu-elu* of which *Seth* is the Hebrew form of the first syllable. Enmeirgan becomes in Semitic Babylonian *Mutu-šalal-gan* of which Mahalalel might well be a corruption. Meskingashir becomes *Mutu-ša-etu* or *elu* with which Methusalah is almost identical. Naturally one looks for Enoch in the person of Etana, the shepherd who went to heaven, and there are two possible ways in which the name Enoch might become attached to Etana. In Sumerian the words *to heaven* are *an-shu*. This *shu* is also sometimes pronounced *ku*. If pronounced by a Semite Anku, Enoch becomes a natural Hebrew corruption of it. Dr. Poebel has, however, supposed that the equivalent of Enoch in the list of Berossos is a corruption of the name Enmeduranki, a king of Sippar, who is said in a ritual text to have first learned the method of taking omens from oil poured on water. Enmeduranki means in Sumerian, *the hero who binds together heaven and earth*. In the early dynastic tablets, the kings of Kish and of Sippar, or Agade, are the same. Etana is in our tablet said to be a king of Kish. As he went to heaven, it is probable that he may have been called the hero who binds together heaven and earth. If thus we derive the name Enoch from Anki, the last two syllables of the Sumerian name Enmeduranki, we are probably deriving it from an epithet of Etana. Both the name and the character of Etana therefore, correspond to those of Enoch.

Again the name Aripi might be read Ademe, and possibly was so read by the Sumerians themselves. Ademe is almost identical in sound with the Hebrew Adam. Lamech may possibly be

Digitized by Google

a corruption of Melamkish. If the first and last letters of the Sumerian wore away Melamkish would become Lamech. Langdon has, however, suggested that Lamech is the Sumerian deity Lumga whose symbol in Sumerian is that of the carpenter. It is possible that the name of Lumga may have been combined with a corruption of *Melamkish.* This seems all the more probable since in the Fourth Chapter of Genesis Lamech is said to have been the ancestor of workers in metal, the inventors of music and of other arts of civilization.

When now we combine the evidence of the similarity of the names with the similarity of the ages of the antediluvian patriarchs to the lengths of the reigns of these old Babylonian kings, it seems highly probable that the list of kings was the source from which the names of the patriarchs were originally derived. To this it may naturally be objected that the number of the names of the Babylonian kings recorded in the tablet is greater than the number of antediluvian patriarchs, although the tablet is broken and the names which it originally contained were considerably larger than those which we can now read. This objection, however, is not as significant as it first appears, for there is evidence that the biblical writers employed a method of selection. For example, the names which fill the first nine chapters of the first book of Chronicles are derived from the earlier books of the Old Testament, but those chapters of Chronicles are formed by selecting names here and there from the earlier books without copying all which those books contained. Again, in the genealogy of Jesus in the First Chapter of the Gospel of Matthew, three of Israel's kings are omitted, namely Ahaziah, Joash and Amaziah. It may well be, therefore, that the names in the Fifth Chapter of Genesis were selected from a Babylonian list without taking all that that list contained.

It has long been recognized by critical scholars that the names of the descendants of Cain in the Fourth Chapter of Genesis are identical with the names of the descendants of Seth in the Fifth Chapter. Naturally, therefore, it can be shown that the names of the descendants of Cain can also be derived from our list of Babylonian kings. It can also be shown that the majority of the names in the list of Berossos were taken from this same source.*

* The writer is publishing an exhaustive treatment of the subject in the *Journal of Biblical Literature.*

Digitized by Google

As we compare the three lists of names which seem to be dependent upon this Babylonian source, the following differences may be traced. In Genesis IV the only names added to those derived from the Babylonian list are the names of the three sons of Lamech: Jabal, Jubal, and Tubal and of his daughter, Naami. These four names are all allegorical names descriptive of the pleasure derived from civilizing inventions. They all originated in Hebrew so that it is clear that the author of the Fourth Chapter of Genesis employed no Babylonian name after Lamech. The author of this chapter made no use of the large numbers of years which the Babylonian kings are said to have reigned. Modern scholars attribute the Fourth Chapter of Genesis to a writer who, like the author of the Babylonian king list, betrays no consciousness that the life of the world had been interrupted by a flood.

The author of the Fifth Chapter of Genesis shows in other parts of his work that he was greatly interested in the length of time that different people lived. He, therefore, taking a suggestion from the large number of years attached to the reigns of the Babylonian kings, gives us the great ages of the antediluvian patriarchs. He also embodied in the document the account of the flood and he consequently adds to the list of patriarchal names derived from the Babylonian tablet, the name of the hero of the flood, Noah, who is identical with Ut-napishtim and Ziugiddu who in Babylonian sources was the hero of the flood. The name of this hero is not, however, found in the names of the Babylonian list of kings.

Berossos, who lived in the third century B.C., has gone in two respects a step further. He not only has the name of the hero of the deluge but he has substituted for the name Lamech Ubaratutu, the name of Ut-napishtim's father. He also increased the lengths of the reigns of the kings who ruled, he says, before the deluge from the mere hundreds of years assigned to them in the Babylonian king list to tens of thousands of years each, so that he makes the time covered by the reigns of ten monarchs 432,000 years.

It will thus be seen that if the views set forth in this note are tenable, this tablet from Nippur is a very interesting and important source both for the Old Testament and for the traditions embodied in Berossos.

GEORGE A. BARTON.

Digitized by Google

NOTES

Mr. John S. Newbold has been elected on the Board of Managers to fill the vacancy caused by the resignation of Mr. B. Talbot B. Hyde.

Mr. B. W. Merwin has been appointed Assistant Curator of the American Section of the Museum.

A small collection of rare old ornaments from Samoa, British New Guinea and Hawaii have recently been added by purchase to the collections representing the peoples inhabiting these islands. The carvings and braided fibre objects in this collection illustrate arts which were highly developed, but which have now become extinct.

The Chinese collections have been augmented by the following acquisitions purchased since the beginning of the year.

A pair of large stone Fu-lions from the entrance to a Chinese temple and dating from the early Ming Dynasty.

A pair of large famille verte palace jars (Kang-hsi).

One cloisonné vase from the Arthur I. Hoe Collection.

One large bronze drum of the Han Dynasty.

A boat-shaped bronze bowl embellished with dragons in relief on either side. This piece is dated in the Sung dynasty.

Two very rare Tibetan images have recently been acquired by purchase. These excellent examples of the religious art in Tibet are cast in bronze which is afterwards worked by hand and very heavily gilt.

A small but interesting collection of weapons from the South Pacific, from India and from North Africa has been presented to the Museum by Mrs. William Pepper through her son, Dr. William Pepper. Mrs. Pepper has also presented a piece of Serbian embroidery.

The Eckley Brinton Coxe, Jr., Expedition to Egypt began work early in the year on the great cemetery at Giza at the base of the second pyramid. Several important pieces of sculpture were dis-

Digitized by Google

covered, including an offering table containing an inscription giving the names of the builders of the first and second pyramids, together with the name of another king of the fourth dynasty of whom nothing is known.

Mr. Fisher, the chief of the expedition, also made a trip into the Sudan, where he spent five weeks making maps. In the meantime, the Egyptian Government granted the Museum a concession for excavating the site of Memphis. The part of the ancient city which will be excavated by the expedition is that part which includes the site of the Royal Palace of the New Empire. Work was begun on this site early in March and will be carried on by Mr. Fisher with a full force of workmen as late into the summer as the climate will permit.

Mr. C. W. Bishop arrived in Japan early in March. He has been occupied since then in travelling throughout the Empire, visiting the various temples and studying the various public and private collections to which he has had access through the courtesy of both the Japanese officials and the owners of important collections.

Mr. George G. Heye has continued his archæological investigations in the West Indies. Mr. M. R. Harrington has made excavations in a number of caves and village sites in the east end of Cuba. These sites have yielded an abundance of pottery, stone celts, rude implements of flint and of shell, wooden dishes and the remains of a wooden seat. The excavations have also brought to light artificially deformed skulls.

Prof. George A. Barton of Bryn Mawr College has continued his work upon the collection of Babylonian tablets in the Museum. His volume on the administrative documents of the earliest periods has just been published as Volume IX, No. 1, of the Babylonian Series.

Miss Adela C. Breton has been at the Museum since Christmas studying Central American MSS. in the Brinton Collection.

The collections in the Mediterranean Section have been recatalogued and the exhibits have been entirely rearranged in the cases by Dr. Edith H. Hall, the Assistant Curator of the section. These exhibitions are now properly displayed and their usefulness has been greatly increased both for students of Græco-Roman archæology and for visitors to the Museum generally.

Digitized by Google

A great deal of attention has been attracted by statements made in the public press relative to some missing laws of the Hammurabi Code which have been discovered on a tablet in the Museum. Many inquiries have been received relative to this discovery. In answer to these inquiries the following statement is made.

In the volume entitled "Historical and Grammatical Texts," by Dr. Arno Poebel, published as Volume V of the Babylonian Series of the Museum, there is included a large tablet in many fragments which contains a number of the laws of Hammurabi. Dr. Poebel's translation of this tablet was not ready when the volume went to press and consequently this translation has not been published. In the JOURNAL for June, 1913, Dr. Poebel already announced this discovery and stated the fact that among the laws preserved on the tablet are two which are missing from the code as it is preserved on the great stela in the Louvre. These are the two laws to which special interest attaches at the present time. Dr. George A. Barton has furnished the literal translation of each of these laws. The first refers to debt and reads as follows.

"If a man borrow grain or money from a merchant and for the payment has no grain or money, whatever is in his hand in the presence of the elders he shall give to the merchant in place of the debt. The merchant shall not refuse it; he shall receive it."

The second law refers to partnership and reads as follows.

"If a man give money to a man for a partnership, the gain and profit that accrue is before the gods, together they shall do business."

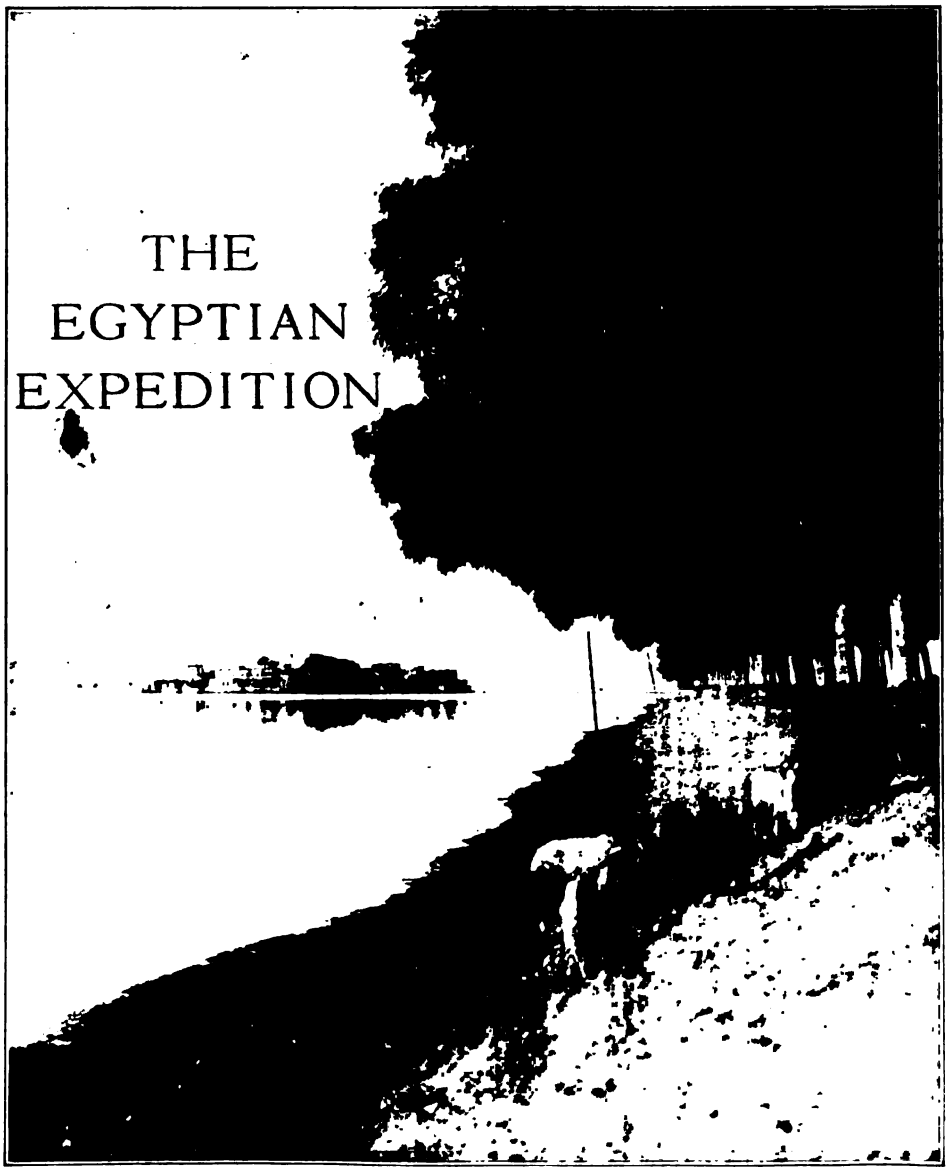
Digitized by Google

Digitized by Google

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. VI PHILADELPHIA, JUNE, 1915 No. 2



PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER, LL.D.
CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers
(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES
CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — PIERRE S. du PONT
T. BROOM BELFIELD — NORTON DOWNS, M.D.
HENRY H. BONNELL — GEORGE L. HARRISON, Jr.
E. W. CLARK, Jr. — GEORGE G. HEYE
S. W. COLTON, Jr. — JOHN S. NEWBOLD
ECKLEY B. COXE, Jr., F. R. A. I. — B. FRANKLIN PEPPER
JACOB S. DISSTON — E. MARSHALL SCULL

JOHN WANAMAKER, LL.D.

Executive Officers

Director, G. B. GORDON, Sc.D.
Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000
FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100
SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25
ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges: Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. VI PHILADELPHIA, JUNE, 1915 No. 2

THE ECKLEY B. COXE, JR. EGYPTIAN EXPEDITION

MR. CLARENCE S. FISHER, Curator of the Egyptian Section of the Museum, arrived in Egypt on December 16, 1914. On that day, as it happened, Egypt became a Protectorate of the British Empire. Mr. Fisher found that the country was quiet. Most of the archæological concessionaries had withdrawn from their excavations and in consequence laborers, many of whom had experience in excavating, were plentiful. The conditions were in all respects favorable for an expedition equipped to conduct excavations on the sites of one or more of the ancient Egyptian cities. The organization of the Eckley B. Coxe, Jr. Expedition was therefore completed under the patronage of the President of the Museum to carry on systematic excavations, subject to arrangement with the Egyptian Government.

The first step to be taken was to secure through the Department of Antiquities of the Egyptian Government a site that would yield the results which the Museum was most desirous of obtaining. Mr. Fisher spent a month in preliminary examination of various sites in the Delta and in lower Egypt. For various reasons the choice of sites fell upon the following three. Tanis in the western Delta, a city dating from the sixth dynasty to the Roman Period; the pyramid fields at Gizeh, containing the great royal cemeteries of the fourth and fifth dynasties; and ancient Memphis, situated on the west bank of the Nile and dating from the earliest prehistoric times to the Arab invasion.

Tanis had, a year before Mr. Fisher's arrival in Egypt, been divided between a French expedition and an Austrian expedition, but

Digitized by Google

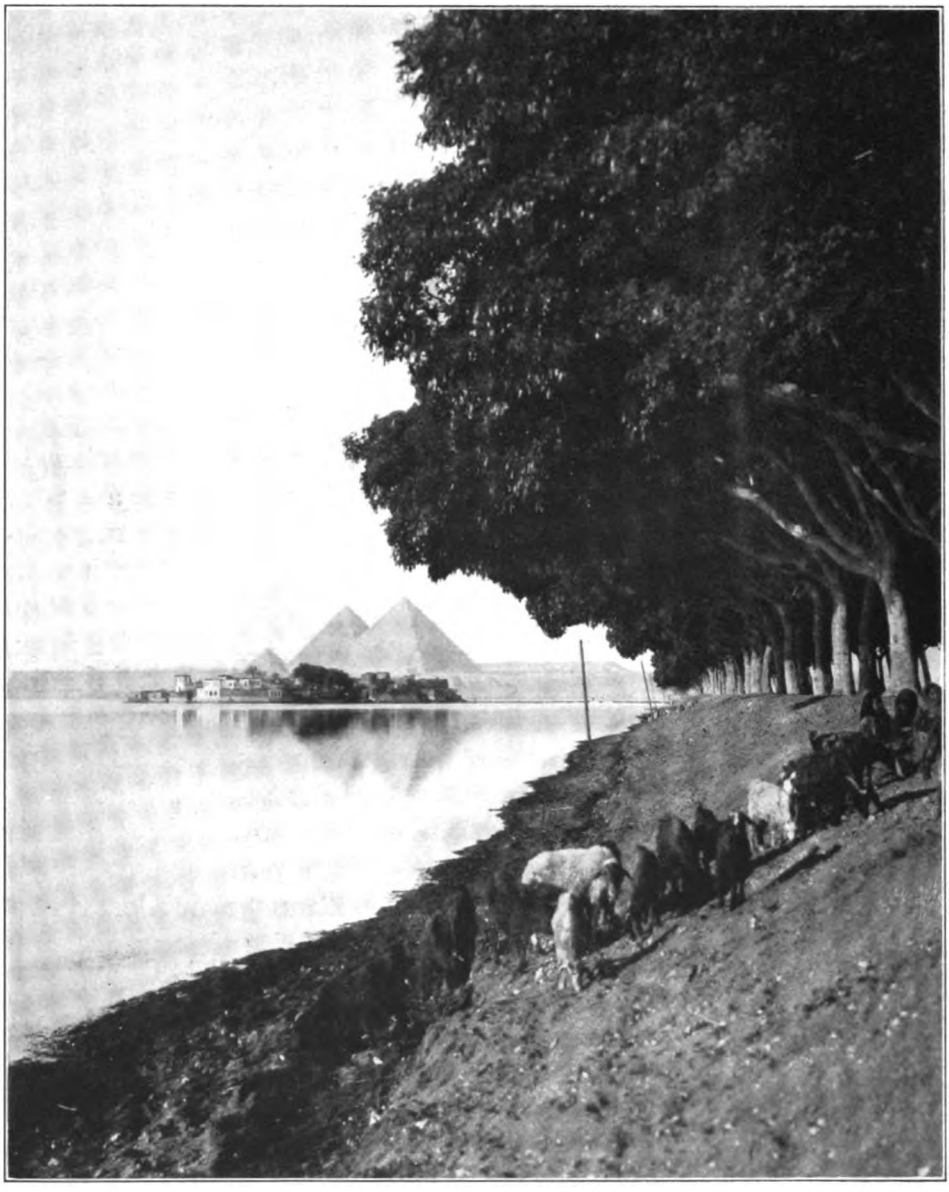


FIG. 46.—Distant view of Gizeh and the Pyramids from the road to Cairo.

Digitized by Google

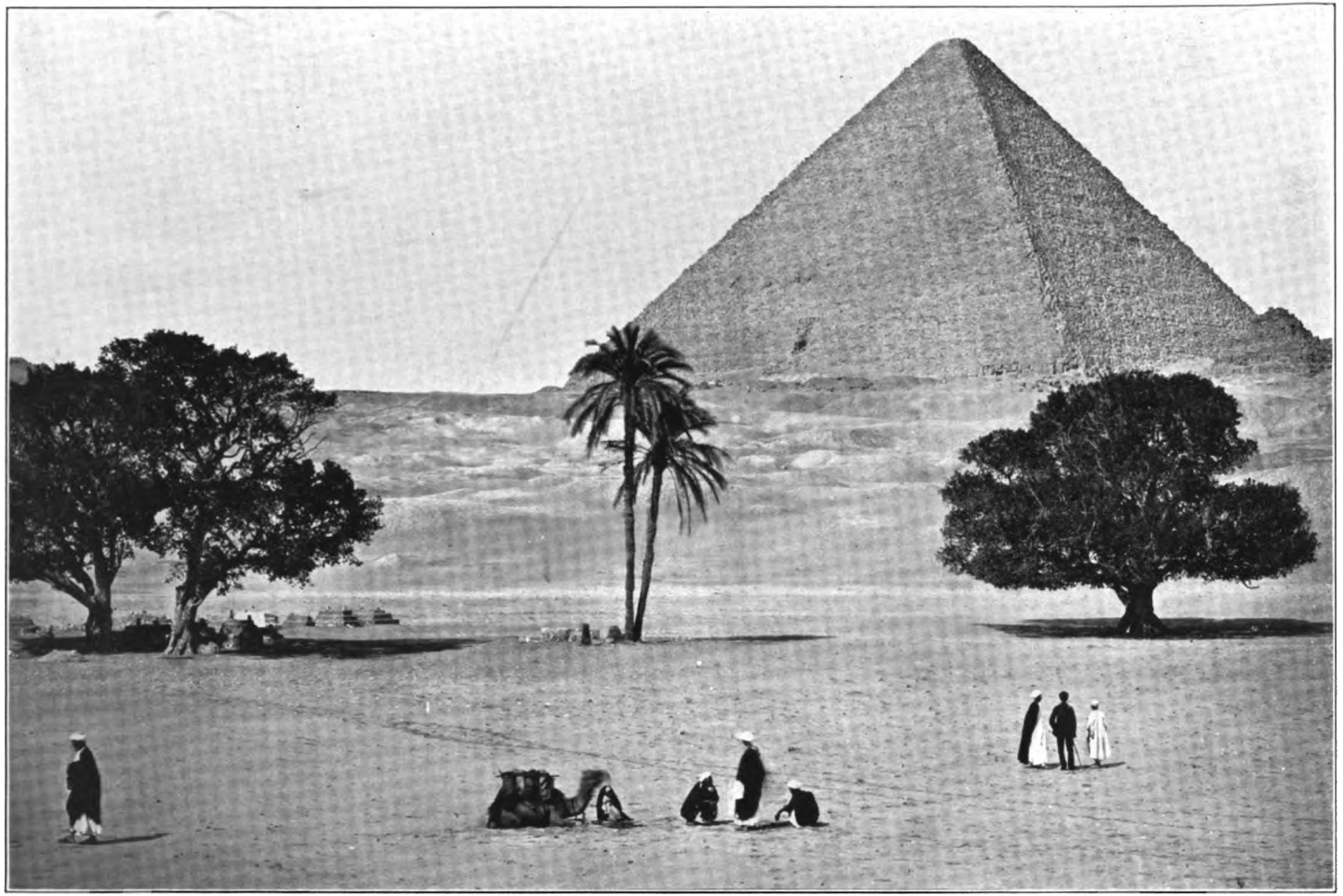


FIG. 47.—The Great Pyramid at Gizeh. In the desert area surrounding the pyramids are situated the Royal Cemeteries. This photograph was made before the excavation of these cemeteries was begun.

Digitized by Google

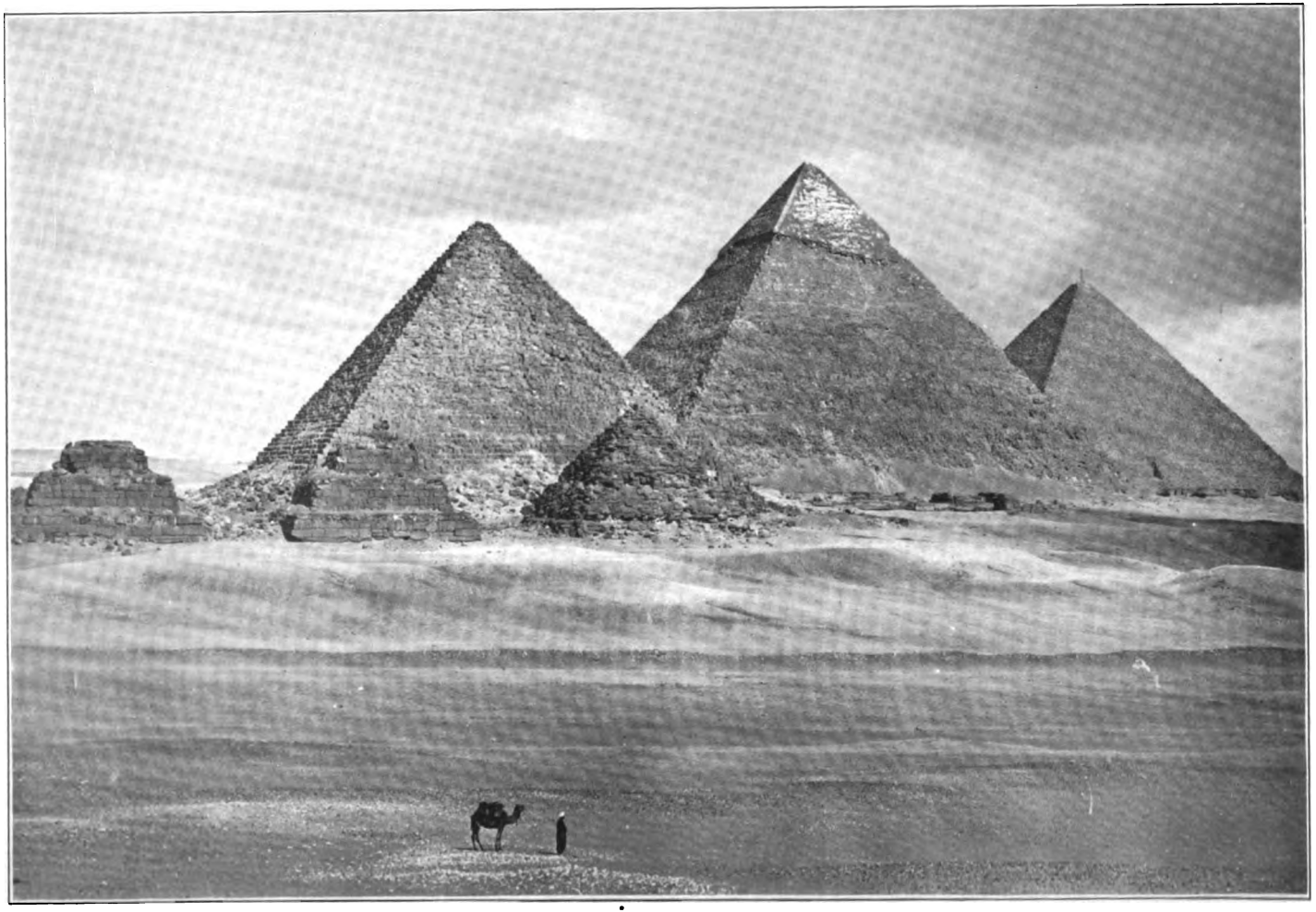


FIG. 48. --The Pyramids of Gizeh, showing the extended areas around their bases which contain the Royal Cemeteries. The picture was made before excavations were begun.

Digitized by Google

excavation on the site had not begun. Gizeh had several years previously been divided between an American expedition, a German expedition, an Italian expedition and an Austrian expedition. Professor Flinders-Petrie had begun excavations at Memphis in 1906 and continued these excavations during a period of three months each year until 1914. Some of the principal portions of the great site, however, still remain untouched. The cemeteries at the Pyramids had all been parceled out, but upon the proclamation of the British Protectorate the German concession and the Austrian concession were forfeited. Likewise the Austrian concession of the half of Tanis was forfeited. An application was accordingly made for the German and Austrian concessions at Gizeh which had been partly worked and the Austrian concession at Tanis which had not been worked at all. The government, however, at that time decided to reserve these forfeited concessions until the close of the war. By chance, one of the most important parts of the cemeteries at Gizeh had been assigned to the Boston Museum of Fine Arts which had conducted investigations there since 1903. Through the Director of these excavations an arrangement was made whereby a part of this site was transferred to Mr. Fisher to excavate on behalf of the Eckley B. Coxe, Jr. Expedition. The Museum has thus enjoyed this year an opportunity of participating in the excavation of the greatest Old Empire site in Egypt.

There remained Memphis. After an examination of this site Mr. Fisher applied for that untouched portion which was believed to contain at some depth the ruins of the Royal Palace of the New Empire. In due time this area was measured out and formally assigned by the Egyptian Government to the University Museum.

Mr. Fisher conducted excavations at Gizeh for a period of six weeks. Among the discoveries which he made was an offering table with two rows of inscription around its edge containing the names of Khufu and Khepra, the builders of the first and second pyramids, and that of Dedefra, a mysterious king of whom little is known and whose place in the fourth dynasty has not been determined. This is the fourth example of his cartouche that has been discovered. Another discovery of special interest made during the excavation of the Gizeh cemetery was an offering chamber built of mud brick with ribbed vault constructed of specially designed brick with interlocking joints. This is the first time that this type of construction has been found in Egypt or on any ancient site.

Digitized by Google

FIG. 49.—Statue of Mycerinus and his Queen, found in 1910 by Dr. Reisner in the cemetery of Gizeh and now in the Boston Museum.

Digitized by Google

FIG. 50.—North side of the Gizeh cemetery before excavation by the Eckley B. Coxe, Jr. Expedition. In the background of the picture are seen the tents of the Australian contingent.

Digitized by Google

FIG. 51.—North side of the cemetery at Gizeh, excavated by the Eckley B. Coxe, Jr. Expedition, after six weeks' work. In the background of this picture, as in the last, are seen the tents of the Australian troops.

Digitized by Google

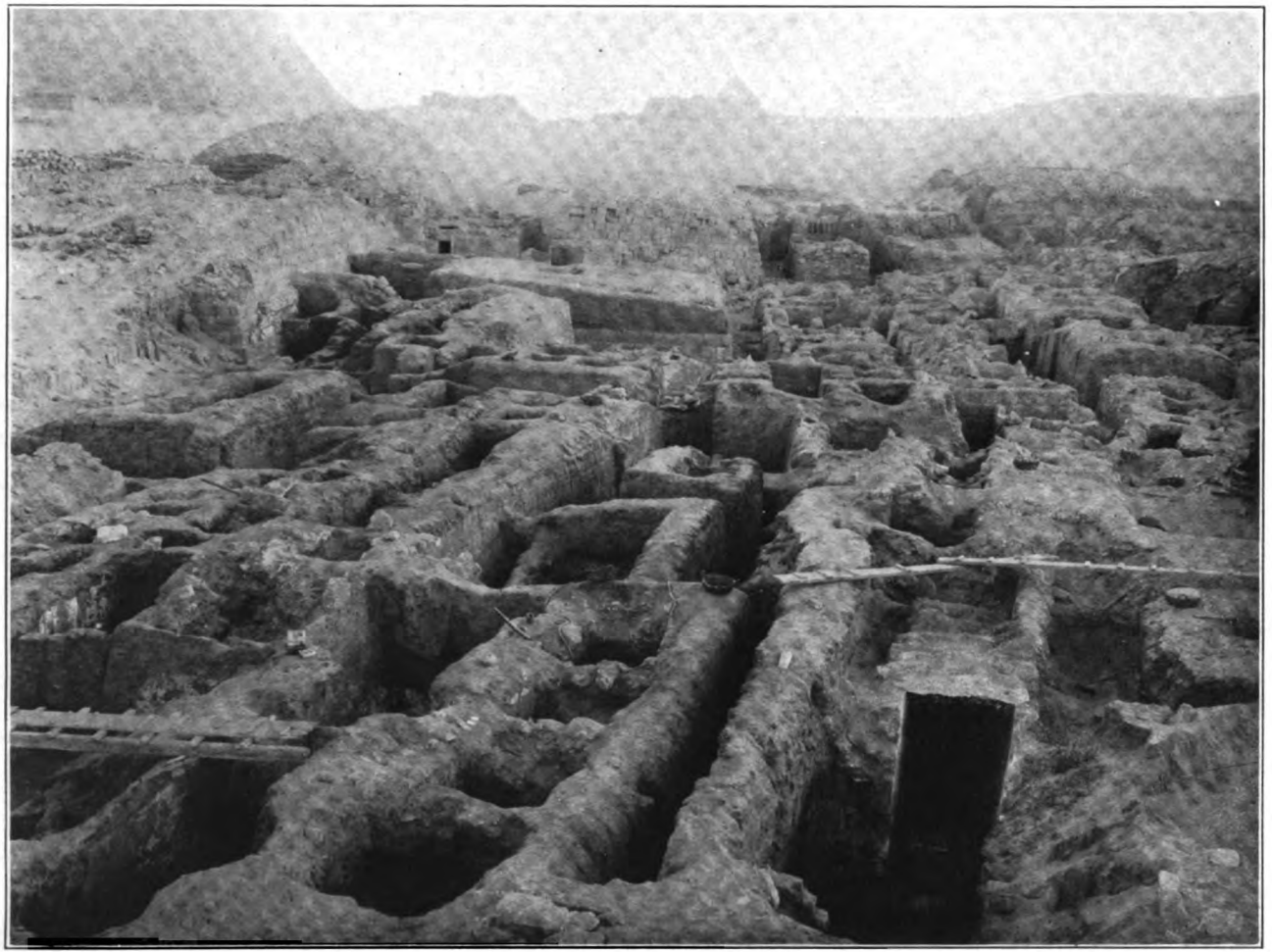


FIG. 52.—Excavation of the cemetery at Gizeh. View looking south at the end of four weeks' work. The whole area consists of a maze of tombs. At the lower right hand side of the picture is seen the entrance to a large mastaba with stucco walls painted with scenes in the life of its occupant.

Digitized by Google

The tomb in which this vault was found is not of later date than the sixth dynasty.

On March 11 Mr. Fisher moved his camp to the Memphis site and work was begun on the 13 of March with a large force of men. The surface of this area was covered with heavy mud brick walls of Roman or Ptolemaic origin. This represented the latest period of occupation. The first operation was to sink a trench down to water level where the sand and mud are saturated with water of the Nile. Below the upper level already described was found a second stratum of occupation which Mr. Fisher has not yet identified. Below this stratum were found traces of a great building which is presumably a part of the royal palace. As the seepage from the Nile at this lower level interfered with the excavations, a pump was installed to keep the diggings dry. In order to facilitate the removal of the dirt without encumbering the site, a section of railroad was laid down to carry to a distance the rubbish removed. In this way the débris of the excavations will not be allowed to encumber any part of the ruins and interfere with future excavations. The digging at Memphis has now proceeded for three months. The organization embraces a force of one hundred and eighty men and work has proceeded rapidly. On such a large site where so much débris has to be removed, the developments are slow and the laying bare of ancient buildings is a tedious and protracted operation. Nevertheless, the progress that has already been made indicates that the site was well selected. The objects that have been found during the three months' digging have been numerous, although for the most part small. On April 10 Mr. Fisher wrote as follows.

"All the force is now employed on the area where the two exposed tops of columns attracted me some time ago. The plan of the whole is now developing and we have a great door leading to another room to the north. I am quite sure that we have the beginning of the palace here. The columns bear long inscriptions and the jambs of the doors have also inscriptions and reliefs of the king Merneptah making offerings to different deities. When first exposed all the inscribed parts are filled with mud and the surface of the stone itself is very wet and soft. Nothing can be done to it in the way of cleaning until this dries and then the earth peels off rather easily."

Digitized by Google

FIG. 53.—A painted statuette in a Fifth Dynasty tomb, shown in situ.

Digitized by Google

FIG. 54.—The offering chamber of a tomb with a figure in relief and a stela in situ.

Digitized by Google

FIG. 55.—The offering chamber of a tomb excavated by the Eckley B. Coxe, Jr. Expedition in February, 1915.

Digitized by Google

FIG. 56.—An excavated tomb showing the offering table in situ.

Digitized by Google

FIG. 57.—Interior of an excavated tomb with a ribbed vault showing interlocking construction.

Digitized by Google

FIG. 58.—Camp of the Eckley B. Coxe, Jr. Expedition at Memphis.

Digitized by Google

FIG. 59.—Beginning the excavations at Memphis.

Digitized by Google

THE CEMETERIES AT GIZEH

The very extensive cemeteries that surround the pyramids of Gizeh contain the tombs of royal personages and high officials of the fourth and fifth dynasties. This was the period during which Egyptian civilization made its greatest strides, when the foundations of the Empire were laid broad and firm, when hieroglyphic writing was perfected and when architecture, painting and sculpture reached their most refined development. The excavations of Dr. Reisner in particular, in these royal cemeteries, have revealed the high artistic achievement of the sculptors of the fourth dynasty, and the Boston Museum has accordingly been enriched by some of the finest examples of Egyptian sculpture which have ever been brought to light. The long and patient researches extending over a period of eleven years which Dr. Reisner has carried on have thus been richly rewarded.

Mr. Fisher was already familiar with the ground, having participated for several years as Dr. Reisner's assistant in the excavations of the Boston Museum. During the present year the Boston Museum and the University Museum were the only institutions which conducted excavations at the Pyramids.

MEMPHIS

Present day knowledge of the history of Memphis is derived from two sources, namely, from Herodotus and from hieroglyphic inscriptions that have been unearthed on the site of the city itself. Its history began with Menes, the first historical king of Egypt, who was the founder of Memphis or at least of its greatness as a capital. Accordingly, although it seems to have existed in prehistoric times, we may place the beginning of the history of Memphis at about 4000 B. C. Its history ended at the time of the Arab invasion when the Roman governor signed the capitulation in its palace. During its long history Memphis was the greatest capital of Egypt. It was the commercial center of the world. Through the highroad of the Nile its trade was carried to the shores of the Mediterranean. By caravan its commerce reached into Babylonia and even farther to the East. It is true that for a few centuries Thebes rivaled Memphis in importance and it is true also that after the conquest by Alexander the new city that he founded surpassed it in importance, but, as

Digitized by Google

FIG. 60.—Part of the excavation of the building of Merneptah, Memphis.

FIG. 61.—Columns partly cleared in the excavation of the building of Merneptah, Memphis.

Digitized by Google

Professor Flinders-Petrie observes, "These cities are only episodes in the six thousand years of national life."

Memphis was situated on the west bank of the Nile about fourteen miles south of Cairo. According to the modern interpretation of the ancient authorities it stretched for a distance of eight miles along the bank and spread about four miles towards the desert. It contained the temples of nineteen gods, including that

FIG. 62.—Head of a statue of red sandstone excavated at Memphis.

of the bull Apis. The greatest of the temples was that of Ptah described in detail by Herodotus. Today the site of Memphis is marked by a grove of palm trees, cultivated fields, heaps of rubbish and the modern town of Bedreshen. The sand from the desert, mixed with mud from the Nile, has accumulated to a great depth, leaving whatever remains of the ancient city far beneath the surface.

Since the time of the Moslem conquest, Memphis has been used

Digitized by Google

FIG. 63.—Sphinx of Rameses II found by Prof. Flinders-Petrie in the Temple of Ptah at Memphis in 1912 and now at the University Museum.

Digitized by Google

as a quarry for building stone; its proximity to Cairo has exposed it especially to depredations of this kind. Much of that modern city has been built of material transported from Memphis.

Professor Flinders-Petrie began excavations at Memphis in 1908. These excavations were continued for several years, but almost the entire site still remains to be excavated. The Museum, which had already participated in Professor Petrie's excavations, has long had an interest in Memphis. The great granite sphinx which stands in the courtyard of the Museum formerly stood in the temple of Ptah at Memphis, where it was unearthed by Professor Petrie in 1912. Professor Petrie's work was brought to a close at the time of the outbreak of the European war and since that time, the University Museum, through the Eckley B. Coxe, Jr. Expedition, has taken up the arduous task of excavating in a systematic way the site of the greatest capital of ancient Egypt.

FIG. 64.—Head of a limestone statuette excavated at Memphis.

Digitized by Google

TWO BLACK-FIGURED AMPHORÆ FROM ORVIETO

TWO black-figured amphoræ in the Museum are here for the first time adequately illustrated. One, Figs. 68 and 69, has been published before, but with illustrations which do scant justice to the beauty of the paintings. The other has never been published, although Adolf Furtwaengler included a brief description of it in his notes on American museums and pointed out that its style was related to that of Exekias. Both vases were put together from fragments found in tombs at Orvieto, and as in the case of other vases made up from pieces from these tombs, many parts are lacking. The missing parts, however, are not now so extensive as heretofore, for in the first restoration of these vases which was made shortly after the fragments reached the Museum in 1898, several fragments were overlooked. Of these the most important were the pieces composing the two central figures of the scene in Fig. 66, a fragment with two letters from the inscription at the left of Fig. 65, and one from the lower part of the figure at the right of Fig. 68. These were discovered among the unclassified fragments from the Orvieto tombs and introduced into their proper places.

Of the two painted panels on the amphora (Figs. 65 and 66), the one depicts the familiar story of Herakles' combat with the Nemean lion, the other a scene which is exceedingly rare and difficult to interpret. The picture of Herakles' exploit is arranged in the old-fashioned manner, whereby the hero is represented with one knee bent almost to the ground and the contour of his straining back making a straight horizontal line across the center of the panel. Athena stands stiffly by with spear and shield. The shield shown in profile is ornamented with a Gorgon's head, which the artist in his inability to foreshorten has cut just in half. Iolaos, Herakles' helper, holds the hero's knotted club and raises his left hand in token of his excitement. His hair is rendered by neat rows of spirals, and his eye and beard are of the form chiefly used by painters of the black-figured style in the closing years of the sixth century. Each figure is identified by an inscription. Of Herakles' name only five letters remain, written horizontally above his back. The

Digitized by Google

FIG. 65.—Painting on the obverse of an amphora in the University Museum, showing Herakles and the Nemean lion.

Digitized by Google

FIG. 66.—Painting on the reverse of an amphora in the University Museum.

Digitized by Google

name of Athena is written in the genitive and with a cross-barred theta which is supposed to be a lineal descendant of the old pictographic sign of a wheel. Along the left of the panel is a perpendicular inscription announcing that someone whose name ends in ες is lovely. A strange interpolation, it seems, in a picture of Herakles' exploit, but this habit of vase painters is well known. It was the fashion to inscribe upon vases the name of some beautiful youth who was at that moment the favorite in the city of Athens. The name of the boy whose beauty is here celebrated can only be surmised. It was apparently a short name and of the short names ending in ες which appear on vase paintings of this period one might choose Pyles or Teles or several other names, but certainty is impossible.

FIG. 67.—Figure of Kourotrophos with Twins, from a vase in the British Museum.

The interpretation of the scene on the other side of the vase involves an archæological problem the solution of which is not yet found. It is a Dionysiac scene which is here represented. The figure of the god himself may be recognized both by the trailing branch of vine weighted with full clusters of grapes and by the inscription on his right. The agitated maiden behind him can hardly be other than a Maenad and the figure on the extreme left is a satyr, the tip end of whose tail may be traced in the slight line of purple just below the break in the lower left hand corner of the panel. To the right of this figure are the last two letters, ον, of an inscription which might be restored as Ἔχον, or any other of the names in ον, by which satyrs were known.

But it is the figure of the woman or goddess between Dionysos and the satyr which is the chief concern. She stands with her elbows out and her forearms level and below her arms may be seen two small pairs of legs. The question is, who is she and who are the twins? There are so few vases in which such a figure occurs that it is no arduous task to enumerate them. They are as follows.

Digitized by Google

1. Amphora in the British Museum, published in Gerhard, *Auserlesene Vasebilder*, pl. 55. There are four figures in the scene, Hermes, Dionysos with a branch of vine and a drinking horn, a woman or goddess with two children on her arms, and a satyr. The figure of the goddess is reproduced in Fig. 67.

2. Skyphos, in Würzburg, published *id.*, pl. 56. Here the figures are Hermes, two satyrs, Dionysos, and a woman with one child in her arms.

3. Vase in the Etruscan Museum of the Vatican, published in *Museo Gregoriano*, II, pl. 39, 1, Hermes, Dionysos and a woman with two children.

4. Amphora in the Louvre, published in *Élite ceramique*, II, 2. A woman or goddess with two children stands between two columns, on one of which is an owl.

5. Vase published in Micali, *Storia*, pl. 85, 1. A woman with two children stands between Dionysos and a satyr.

6. Fragment from the Acropolis in the Acropolis Museum, published in Graef, *Die antiken Vasen von der Akropolis zu Athen*, pl. 60, 3. Here a procession of gods is represented and beside Dionysos stands a goddess who is named by an inscription, Aphrodite. Only half of this figure is preserved. Part of one child remains and it is presumable from the position of the figure that two children were carried originally.

7. An unpublished fragment from the Acropolis, Athens, in which Aphrodite is represented with two children on her arms and this time they are inscribed Ἵμερος and Ἔρως or Love and Longing.

In order to have the data quite complete for deciding who this enigmatical madonna is, there should be borne in mind a passage in Pausanias (Description of Greece, V, 18, 1) where he is describing the chest of Cypselus. "In the second field on the chest we will begin to go round from the left. A woman is represented carrying a white boy asleep on her right arm: on her other arm she has a black boy who is like one that sleeps: the feet of both boys are turned different ways. The inscriptions show, what it is easy to see without them, that the boys are Death and Sleep and that Night is nurse of both."

From all this it may be gathered, first, that more than one goddess was represented with two children (or more rarely one) as attributes, and second, that in scenes where neither the goddess

Digitized by Google

nor the children are identified by inscriptions Dionysos and members of his train are with one exception present.

Miss Jane Harrison of Cambridge has argued that the process of "The Making of a Goddess" was from the general to the specific, that in early religion there was a mother goddess who "was an attribute become a personality," a Kourotrophos or nurse Child Rearer, and that later when her personality had faded her epithet of Kourotrophos and her functions of Child Rearer were usurped by other and more popular goddesses. She cites vase paintings as evidence for the "slow differentiation and articulation of theological types." "At first all is vague and misty; there is, as it were, a blank formula, a mother goddess characterized by twins. If we give her a name at all she is Kourotrophos. As her personality grows she differentiates, she is Aphrodite with Eros and Himeros, she is Night with Sleep and Death. When Apollo and Artemis came from the North they became the twins par excellence, and they were affiliated to the old religion; the mother as Kourotrophos became Leto with Apollo and Artemis."

The argument is not as convincing as it would be if the goddess were not named Aphrodite on the earliest of the fragments preserved. Moreover, the constant association of this early Madonna with Dionysos and his train implies a particular goddess connected with the Dionysiac cult. It may be that the goddess here depicted is Semele, mother of Dionysos, who, as Miss Harrison herself has shown, is in essence the Earth-Mother. In later art Mother Earth has very usually two children as attributes, so that this identification is at least possible, although it cannot be proved.

Of the other amphora, the paintings of which are reproduced in Figs. 68 and 69, no detailed description is necessary, inasmuch as it has already been described both by Professor Bates and by Adolf Furtwaengler. On the one side Ajax rescues the body of Achilles while Menelaos transfixes with his spear one of the Ethiopian followers of Memnon, whose name—Amasos for Amasios, the genitive of Amasis—is written above his head. The master of this vase was a realist. He delighted to show the blood spurting from the negro's wound, the "undoing of his knees" and the limp and heavy weight of the lifeless corpse. He delighted in the ornaments of armor, in the devices of their shields, in the little gorgons' heads on Ajax's greaves and above all in the lovely Ionic volutes and finely wrought patterns of the thorax. Three of the warriors are identified by

Digitized by Google

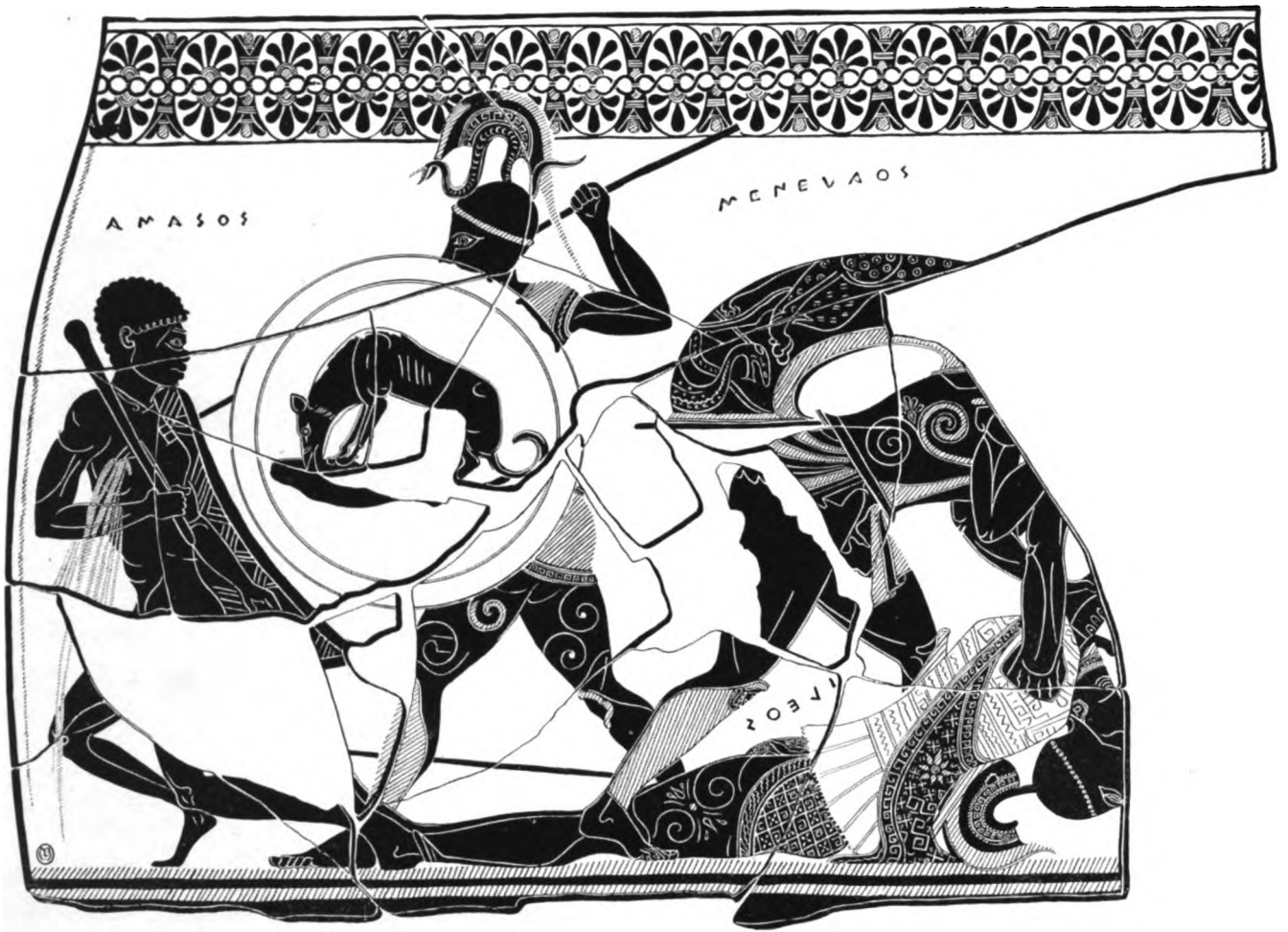


FIG. 68.—Painting on the obverse of an amphora in the University Museum, representing the death of Achilles.

Digitized by Google

FIG. 69.—Painting on reverse of an amphora in the University Museum, representing the death of Antilochus.

Digitized by Google

inscriptions. Above the prostrate body is Ἀχίλεος "of Achilles." Μενελαος is written parallel to the spear in the hands of the central figure, and Ἄμασος for Ἀμασιος, above the head of the falling Ethiopian.

On the reverse a prostrate body forms again the center of the scene. It is identified by the inscription Ἀντιλοχος. Of the three warriors who are driving off his murderers, only the last one has a name, Εὐφορβος.

The vase, in Furtwaengler's judgment, is to be ascribed to the painter Exekias. It is also to be associated with an amphora in the British Museum, on which one of Memnon's followers is named with an inscription, Ἄμασις.

E. H. H.

Digitized by Google

CONEBO POTTERY

THE Conebo is one of several related tribes occupying the territory along the Alto-Ucayali River speaking dialects of the Pano language. Their cultures, while not identical, are very similar. One tribe may excel in the manufacture of one thing and supply its neighbors with that particular article. For example, the Piros make the best canoes and are the best canoemen; the Cashibos make the best bows and arrows; the Amahuacas raise the best dogs and trade them to their neighbors. The Conebos and Shipibos are the best pottery makers in the whole Amazon valley and furnish supplies to all their neighbors. The Conebo is the larger of the two tribes, makes more pottery and hence gives its name to all the Ucayali pottery, which makes it very difficult to distinguish the types. The decoration is practically identical, the method of manufacture is the same, the materials are similar, but the Conebos are the better mechanics and the better artists. Hence, one may be practically certain that all the most careful decorations are made by the Conebos, while any common piece may have been made by either tribe.

The women are the pottery makers and gather all the materials, while the men do most of the trading. A Shipibo trader, realizing the advantage, may marry a Conebo potter and thus complicate matters for the student.

The materials are all obtained locally. The white clay is collected from the river banks at low water and the pottery, on this account, is made during the dry season. The ash of the Ohé tree, or some other soft wood tree giving a very fine white ash, is mixed with the clay in an old pot where it can be kept clean. When the clay mixed with water has reached the desired consistency, a small lump is taken between the hands and rolled into a long fillet, the size depending upon the thickness of the pot. Then this is placed around on the edge of the pot being constructed, squeezed into place by the fingers, and rubbed smooth by holding a stone on the inside and rubbing with a shell on the outside. Thus the worker goes round and round the pot until it is completed.

When the pot is finished it is allowed to stand in the shade until it has hardened. If it is a cooking pot it is fired at once; if

Digitized by Google

it is to be painted, a thin white slip made of very fine white clay is first applied and when dry the decoration is laid on with a strip of bamboo.

The rough pots are placed in a slow open fire and thoroughly burned. The fine ones are treated very differently. A large pot with a hole in the bottom is placed on three stones or more often three piles of inverted pots. The pots to be burned are inverted inside the large pot. The first one is placed over the hole and

FIG. 70.—Large Conebo jar measuring 4 feet in diameter and 3 feet in height.

ashes poured around and over it, others are inverted over this until the pot is full or all are used. Then a slow fire is kept burning under the large pot until all are well cooked, when they are taken out one at a time and while still hot, melted copal is poured over them. This accounts for the glazed appearance characteristic of this pottery.

The various designs used in the decoration must have had some symbolic significance in the beginning, but at present no

Digitized by Google

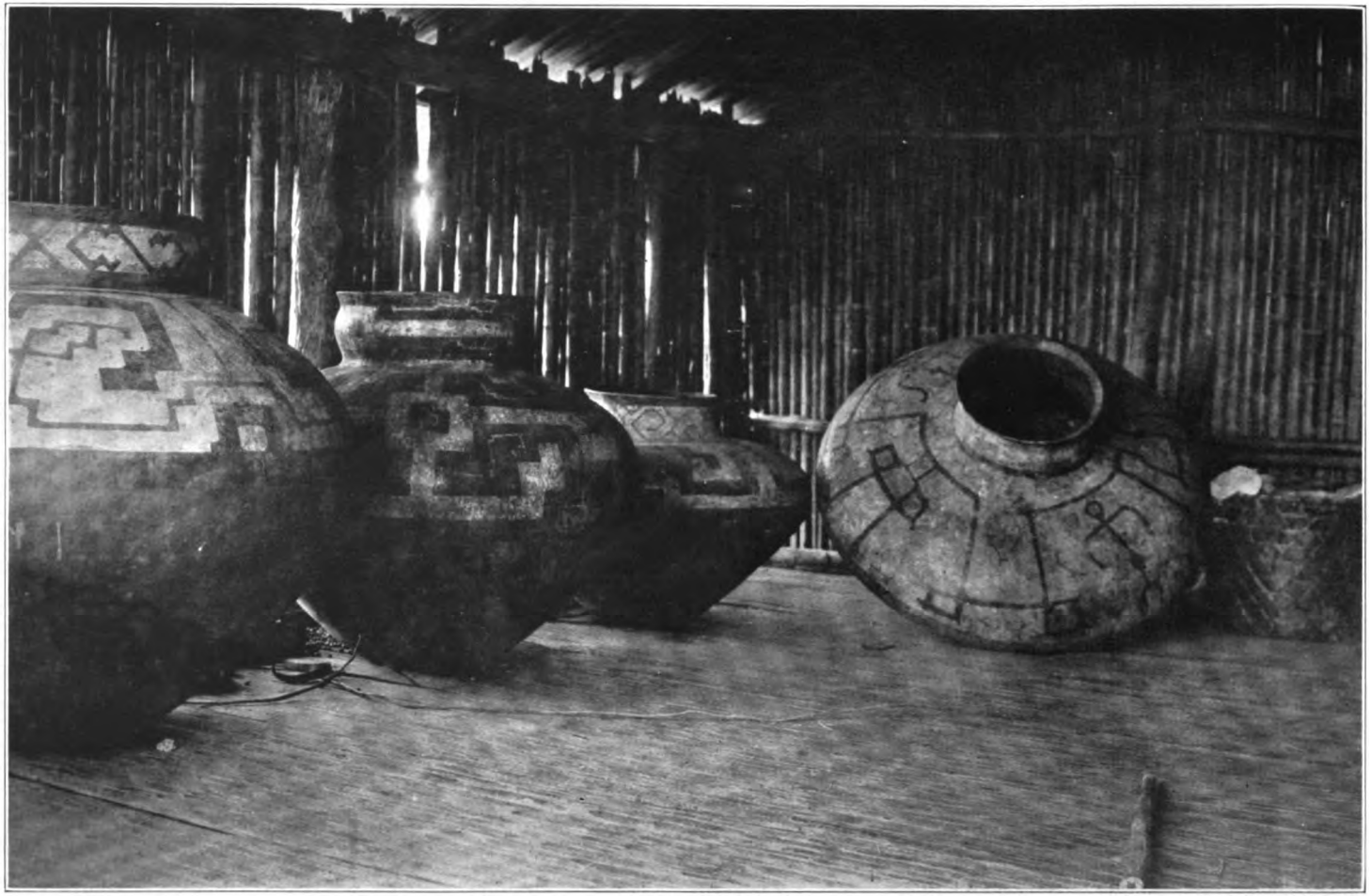


FIG. 71.—A group of large Conebo jars.

Digitized by Google

one seems to know the symbolism. They say they have always used these forms but don't know why.

The rough pottery is used for the ordinary cooking purposes; the small bowls for dipping food and drink from the larger pots; the larger bowls for passing drink to guests; the larger jars with short necks for carrying and storing water; while the largest of all are made primarily to hold the intoxicating drink used at the puberty ceremony for girls.

At the time of this ceremony a great fiesta is held when all drink freely of "chichi," the native intoxicating liquor made from fermented juca (sweet casava) and corn. The mother of the girl makes one or more of these very large pots to hold the supply of liquor for this occasion. After the ceremony they may be used for any kind of storage purposes. The largest one in the collection sent to the Museum, which is the largest I ever saw, was filled with beans. Another of these jars was filled with unfermented drink.

To make the "chichi" the younger women chew the root of the juca until saliva is thoroughly mixed with it and then spit it into a large wooden trough, made from the hollowed trunk of a tree. The trough is then placed in the sun for two or three days while the mass ferments. Ripe corn is then finely ground and added with water. Fermentation continues for two days more, during which the liquor is constantly stirred. The girls strain it through closely woven baskets of palm into the large pots, where it is allowed to ripen for three or four days. All the time the girls are working with it they expectorate into it, even after it has been strained into the large pot.

The account of Conebo pottery given above is taken from Dr. Farabee's notes. The collection which he sent to the Museum consists of over two hundred pieces varying in size from that of a teacup to great jars four feet in diameter and three feet high. The material is a fine clay containing a small amount of sand. All of the vessels are built without the use of the wheel. They are usually quite symmetrical in form and the walls are remarkably thin. The ware is uniformly fine in texture, is well burnt and gives forth a clear metallic note when struck. The decoration in the great majority of the specimens is uniformly of a highly conventionalized character corresponding in style to what is usually described as geometrical.

Digitized by Google

In a few instances animal and vegetable figures appear. The designs are applied freehand in broad bands or in fine lines upon a white slip, and the colors are black, red and brown.

All of the decorated surfaces are covered with a coat of transparent copal which gives the pottery the appearance of being glazed. The inside of each vessel is usually covered with a thicker coat of copal.

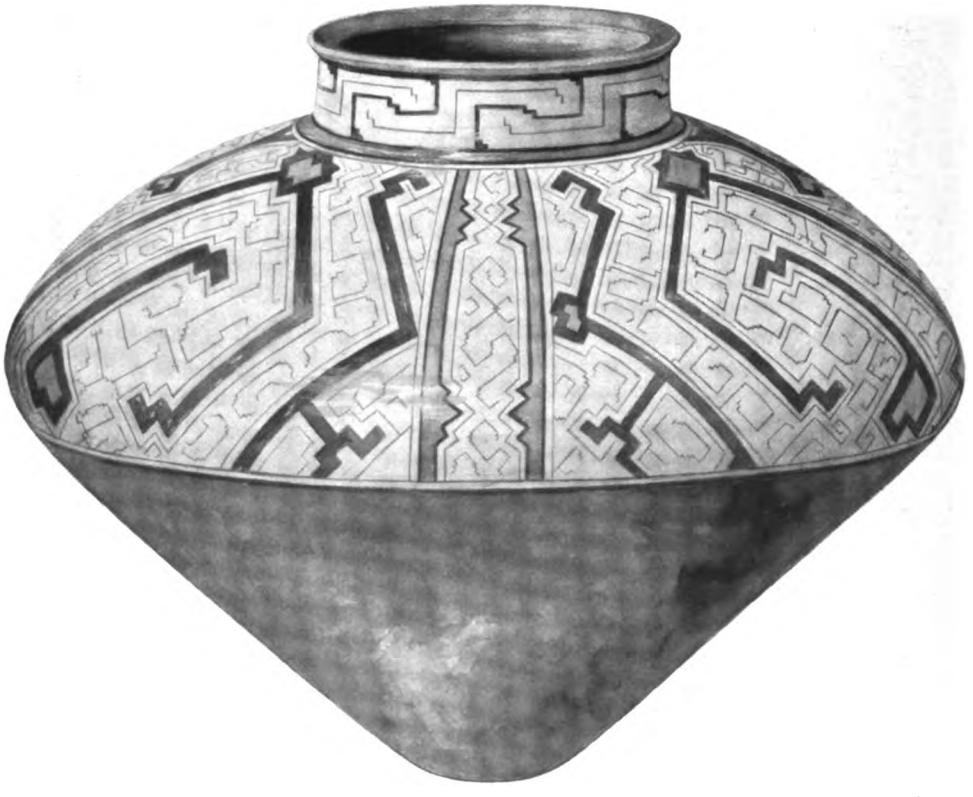


FIG. 72.—Conebo jar measuring 2 feet 9 inches in diameter and 2 feet 2 inches in height.

Digitized by Google

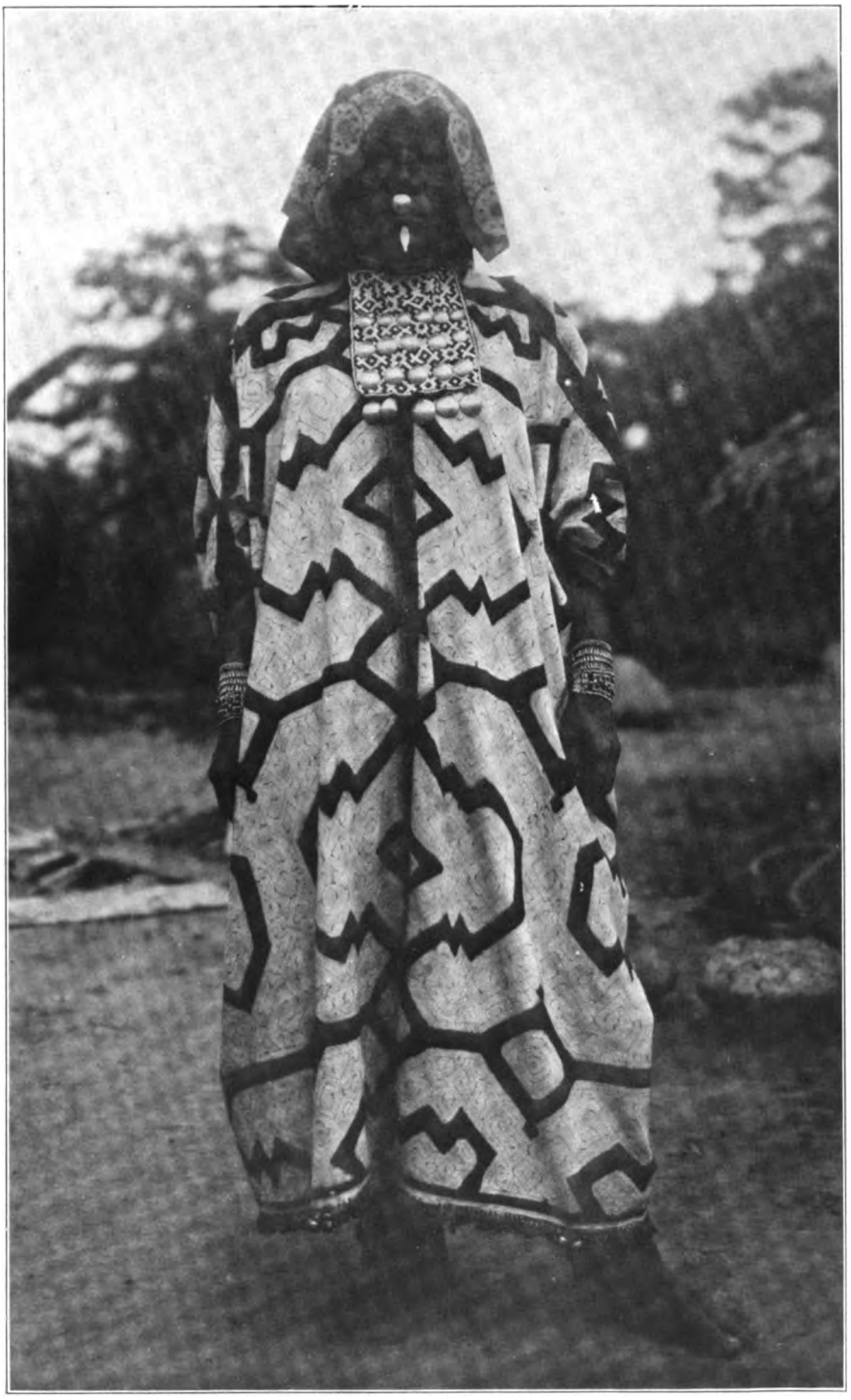


FIG. 73.—A Conebo Man.

Digitized by Google

NOTES

An interesting Eskimo collection obtained at Chesterfield Inlet has recently been acquired by purchase. This collection consists of caribou skin costumes, bird skin costumes, harpoons, various utensils, weapons and carvings.

Three pieces of Rakka pottery and one of Rhages pottery were acquired at the sale of the General Brayton Ives Collection. Since that time a series of thirty pieces of Persian pottery has been bought. This collection contains several pieces of early Rhages ware with lustred glaze as well as other types assigned to the Rhages group of wares. It also contains several examples of the sixteenth century ware with patterns in brown copper lustre. In addition to the Persian pottery proper, there are in the collection a number of pieces of Damascus ware and of the Turkish ware usually called Rhodian. This collection of rare pieces will form the foundation of a collection of Persian and Turkish potteries in the Museum.

Four large Chinese garden vases of the late Sung and early Ming dynasties have been acquired by purchase. These four specimens were formerly exhibited as part of the Morgan Collection in the Metropolitan Museum.

One of the most interesting acquisitions recently made by the Museum is a series of eight Chinese paintings of the Sung Dynasty. Among these is one remarkable landscape by Hsü Shi-ch'ang. This landscape, which is on a piece of silk measuring 8 feet 8 inches by 8 feet 5 inches, is a supreme masterpiece of Sung painting and exhibits admirably the characteristic features of the painting of this classic period. The other paintings in the series, also on silk, all share the qualities of strength and spontaneity which mark the work of the Sung masters.

Three stone statuettes of the Wei and T'ang dynasties have been purchased. One represents Kwan-yin seated on a lion; another represents the same divinity standing and clad in elaborate draperies richly jewelled. The third represents Kwan-yin in high relief. In this example the goddess shows the side face; her body, which is shown full length, is covered with graceful flowing robes.

Digitized by Google

A cloisonné mirror with designs representing birds and flowers has been added to the Chinese collection. This piece, which is an early Ming production, is the second piece of these rare early cloisonnés which the Museum has recently acquired.

An ethnological collection from the South Seas, including specimens from Samoa, Tahiti, Hervey Islands, New Guinea, Fiji and Bougainville, containing in all over four hundred specimens, has been acquired by purchase.

Mrs. William F. Jenks has presented to the Museum thirty pieces of Kabyle pottery.

Mr. Alfred M. Collins has presented to the Museum on behalf of the Collins-Day South American Expedition, a collection of weapons, clothing and utensils obtained by the expedition from the Indians in Bolivia and western Brazil. The Collins-Day Expedition left Philadelphia on Christmas Day, 1914, and travelled by way of Moliendo in Peru to La Paz in Bolivia. From La Paz the expedition went to the headwaters of the Chapore and descended this river into the Mamore, and thence proceeded down the Madeira and the Amazon. The main object of this interesting and successful expedition was the collection of natural history specimens. At the same time opportunities were found for collecting data relative to the Indian tribes on the Chapore and the Mamore, especially the Yuracaras and the Joaquinanos.

Miss Siter has presented to the Museum, through Mr. J. G. Rosengarten, two Indian wampum belts.

Mr. Charles A. Brinley has presented a shell and fiber necklace obtained forty years ago from the Mohave Indians of California.

Mr. Charles J. Cohen has presented a Chinese necklace.

Mr. Martin Van Straaten of London, who paid a visit to America early in the year, loaned to the Museum four tapestries of the early seventeenth century. These tapestries, which measure thirteen feet square, represent figuratively Europe, Asia, Africa and America. Mr. Van Straaten, in returning to England, was lost with the Lusitania.

Digitized by Google

Mr. Louis Shotridge has gone to spend the summer among the Tlinkit Indians in Southeastern Alaska. Mr. Shotridge will be occupied in recording in the native language the myths and traditions of the Tlinkit and will also procure information relative to the practice of ceremonies among the tribes. He will also make ethnological collections.

Alexander Scott, Esq., who is now in India, will make ethnological collections for the Museum.

An additional appropriation has been made to Mr. H. U. Hall for the Siberian Expedition in order to enable him to complete his investigations among the tribes of northern Siberia.

Dr. Edith H. Hall, the Assistant Curator of the Mediterranean Section, well known as a classical archæologist, was married on May 12th. Dr. Hall took her position in the Museum in 1912. Before this, she had taken part in the expeditions which the Museum supported in Crete and after her appointment as Curator in the Museum, continued to work in the same field. The results of these investigations are published in the Anthropological Series of the Museum. The classical collections have been entirely recatalogued and rearranged during the period of Dr. Hall's curatorship and many important additions were made to these collections during that time. Dr. Hall's services have been of the greatest value to the Museum.

Many scholars have expressed their appreciation of the recent publications of the Babylonian Section of the Museum. The works by Dr. Arno Poebel have especially elicited favorable comment. The following passage from a letter written by Prof. A. H. Sayce of Edinburgh and Oxford serves to indicate the estimation in which these volumes are held by the leading Oriental scholars.

"I have just returned to my Scotch home after having been in France for some months and have found a goodly feast of your Babylonian and Oriental publications waiting me. Many thanks for them. Let me congratulate you on the amount of valuable work which they represent and above all on the extraordinarily important texts which your Museum contains. The latter contribute the most important discovery made in the Assyriological field since Layard's discovery of the Kouyunjik library. Poebel's three new volumes will revolutionize our study of Babylonian history and Sumerian grammar."

Digitized by Google

Publications of the University Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895–97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V. Hilprecht, 1904, $2.50.

Early Babylonian Personal Names of the Hammurabi Dynasty, by Hermann Ranke, 1905, $2.00.

A New Boundary Stone of Nebuchadrezzar I, by William J. Hinke, 1907, $3.50.

Babylonian Section

Series A. Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrman, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.
Part 1, chiefly from Sippar, by Hermann Ranke, 1906, $6.00.
Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.
Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.
Part 1, by H. V. Hilprecht, 1906, $5.00.

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.
Part 1, Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1: Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.
No. 2: Miscellaneous Religious Texts, by George A. Barton. In Press.

Vol. II, No. 1: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1912, $4.00.
No. 2: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, by A. T. Clay, 1912, $3.00.

Vol. III: Aramaic Incantation Texts from Nippur, by James A. Montgomery, 1913, $5.00.

Vol. IV, No. 1: Historical Texts, by Arno Poebel, 1914, $5.00.

Vol. V: Historical and Grammatical Texts (Plates), by Arno Poebel, 1914, $10.00.

Digitized by Google

Vol. VI, No. 1: Grammatical Texts, by Arno Poebel, 1914, $2.00.

Vol. VII: Babylonian Letters of the Hammurapi Period, by Arthur Ungnad, 1915, $5.00.

Vol. VIII, No. 1: Legal and Administrative Documents Chiefly from the Dynasties of Isin and Larsa, by Edward Chiera, 1914, $5.00.
No. 2: Practice Names from the Temple School of Nippur, by Edward Chiera. In Preparation.

Vol. IX, No. 1: Sumerian Business and Administrative Documents from the earliest times to the Dynasty of Agade, by George A. Barton, 1915, $5.00.

Vol. X, No. 1: Sumerian Epic of Paradise, the Flood and the Fall of Man, by Stephen Langdon, 1915, $5.00.

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscription of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No. 1: Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.
No. 2: Ceremonial Songs of the Creek and Yuchi Indians, by Frank G. Speck, 1911, $2.50.

Vol. II, No. 1: Takelma Texts, by Edward Sapir, 1909, $2.50.
No. 2: Chasta Costa Phonology and Morphology, by Edward Sapir, 1914, $1.50.

Vol. III, No. 1: Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.
No. 2: Excavations in Eastern Crete, Sphoungaras, by Edith H. Hall, 1912, $2.00.
No. 3: Excavations in Eastern Crete, Vrokastro, by Edith H. Hall, 1913, $5.00.

Vol. IV, No. 1: The Tahitan Indians, by G. T. Emmons, 1911, $5.00.
No. 2: Sacred Bundles of the Sac and Fox Indians, by M. R. Harrington, 1914, $5.00.

Vol. V: The Book of Chilam Balam of Chumayel, with introduction by G. B. Gordon, 1912, $10.00.

Vol. VI, No. 1: Human Skulls from Gazelle Peninsula, by George Grant MacCurdy, 1914, $1.50.
No. 2: The Dance Festivals of the Alaskan Eskimo, by E. W. Hawkes, 1914, $2.00.

The publications of the University Museum may be procured from the following agencies: The University Museum, Philadelphia; Bernard Quaritch, London; Karl W. Hiersemann, Leipzig; Paul Geuthner, Paris.

Digitized by Google

11
EMINARY
913.05
P4j

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. VI PHILADELPHIA, SEPTEMBER, 1915 No. 3

PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE
CHARLES C. HARRISON, LL.D.
JOHN WANAMAKER, LL.D.
JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA
THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)
JOHN CADWALADER, LL.D.
CHARLES C. HARRISON, LL.D.
J. LEVERING JONES
LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES
T. BROOM BELFIELD
HENRY H. BONNELL
E. W. CLARK, Jr.
S. W. COLTON, Jr.
ECKLEY B. COXE, Jr., F. R. A. I.
JACOB S. DISSTON
PIERRE S. du PONT
NORTON DOWNS, M.D.
GEORGE L. HARRISON, Jr.
GEORGE G. HEYE
JOHN S. NEWBOLD
B. FRANKLIN PEPPER
E. MARSHALL SCULL
JOHN WANAMAKER, LL.D.

Executive Officers

Director, G. B. GORDON, Sc.D.
Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000
FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100
SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25
ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges. Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations to all lectures given at the Museum; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. VI PHILADELPHIA, SEPTEMBER, 1915 No. 3

GUATEMALA MYTHS

IN Guatemala are many high mountains and many fertile valleys with beautiful lakes and running streams. Nowhere in the world is there a fairer land and no part of it is more fair than the region known as the Alta Vera Paz or the High True Peace. In earlier times this region was called Tierra De La Guerra, the Land of War, because the Kekchi Indians who inhabited these highlands resisted the Spaniards so bravely that the invaders could make no progress against them. Then the great priest, Las Casas, said that if the soldiers were withdrawn, he would agree to conquer the Indians with a company of monks. The plan succeeded so well that the name of the country was changed from the Land of War to the Land of Peace. The victory which was thus peacefully achieved has left its mark upon the Indians to this day, for in most of their villages there is to be found a cross and a shrine to the Virgin. At the same time, the religious rites observed in these villages are often more pagan than Christian. Moreover, the Indians of the Alta Vera Paz retain their own language, and the men and women wear the same costumes as did their ancestors. The native arts and industries have not been affected by the peaceful conquest of the sixteenth century. In their manners and customs and in all that pertains to their domestic life, the Indians of the Alta Vera Paz scarcely differ today from their ancestors at the time of Las Casas. They are a gentle folk, leading an industrious and altogether wholesome existence in the peaceful land of their fathers.

Guatemala is a land which in its beautiful and romantic scenery may be said to resemble Greece. Like the ancient Greeks, the people

Digitized by Google

of Guatemala have, from the most remote times, peopled their mountains and valleys and forests and rivers and plains with gods and demi-gods, demons and spirits. In other ways, too, the Guatemala people resemble the ancient Greeks.

I have been so fortunate recently as to receive from a friend in Guatemala, whose name I regret to say I am not permitted to use, a number of notes relating to the native customs, together with a collection of tales related by members of the Kekchi tribe. Among the beliefs which the Kekchis share with all their neighbors, none is more common or persistent than the belief in El Sisemite. This is the name by which he is most commonly known. Among the Kekchis he is known as Li Queck.

El Sisemite

There is a monster that lives in the forest. He is taller than the tallest man and in appearance he is between a man and a monkey. His body is so well protected by a mass of matted hair that a bullet cannot harm him. His tracks have been seen on the mountains, but it is impossible to follow his trail because he can reverse his feet and thus baffle the most successful hunter. His great ambition, which he has never been able to achieve, is to make fire. When the hunters have left their camp fires he comes and sits by the embers until they are cold, when he greedily devours the charcoal and ashes. Occasionally the hunters see in the forest little piles of twigs which have been brought together by El Sisemite in an unsuccessful effort to make fire in imitation of men. His strength is so great that he can break down the biggest trees in the forest. If a woman sees a Sisemite, her life is indefinitely prolonged, but a man never lives more than a month after he has looked into the eyes of the monster. If a Sisemite captures a man he rends the body and crushes the bones between his teeth in great enjoyment of the flesh and blood. If he captures a woman, she is carried to his cave, where she is kept a prisoner.

Besides his wish to make fire, the Sisemite has another ambition. He sometimes steals children in the belief that from these he may acquire the gift of human speech.

When a person is captured by a Sisemite the fact becomes known to his near relations and friends, who at the moment are seized with a fit of shivering. Numerous tales are told of people who have been

Digitized by Google

Photo by G. B. Gordon.

FIG. 74.—A monolith at the ruins of Quirigua in Guatemala. This was a city of the ancient Mayas, concerning which neither history nor tradition has anything to say.

Digitized by Google

Photo by G. B. Gordon.

FIG. 75.—A scene at the ruins of Quirigua in Guatemala. The ancient Maya temples and shrines are buried in forests of mahogany and palm trees.

Digitized by Google

captured by the Sisemite. The following incident is related by a woman who had it from her grandmother.

A young couple, recently married, went to live in a hut in the woods on the edge of their milpa in order that they might harvest the maize. On the road Rosalia stepped on a thorn and next morning her foot was so sore that she was unable to help Felipe with the harvesting, so he went out alone, leaving one of their two dogs with her. He had not been working long when the dreaded feeling, which he recognized as Sisemite shivers, took hold of him and he hastily returned to the hut to find his wife gone and the dog in a great fright. He immediately set out for the village, but met on the road the girl's parents, who exclaimed, "You have let the Sisemite steal our child, our feelings have told us so." He answered, "It is as you say."

The case was taken up by the authorities and investigated. The boy was cross-examined, but always answered, "The Sisemite took her, no more than that I know." He was, in spite of the girl's parents' protests, suspected of having murdered his young wife, and was thrown into jail, where he remained many years.

At last a party of hunters reported having seen on Mount Kacharul a curious being with hairy body and flowing locks that fled at sight of them. A party was organized which went out with the object of trying to capture this creature at any cost. Some days later this party returned with what seemed to be a wild woman, of whom the leader reported as follows. "On Mount Kacharul we hid in the bushes. For two days we saw nothing, but on the third day about noon this creature came to the brook to drink and we captured her, though she struggled violently. As we were crossing the brook with her, a Sisemite appeared on the hillside, waving his arms and yelling. On his back was a child or monkey child which he took in his hands and held aloft as if to show it to the woman, who renewed her struggle to be free. The Sisemite came far down the hill almost to the brook; he dropped the child and tore off great branches from big trees which he threw at us."

The young man was brought from his cell into the presence of this wild creature and asked if he recognized her. He replied, "My wife was young and beautiful; the woman I see is old and ugly." The woman never spoke a word and from that time on made no sound. She refused to eat and a few days after her capture she died.

Digitized by Google

Felipe lived to be an old man and the grandmother of the woman who told this story remembered him as the man whose wife had been carried away by the Sisemite.

The Enchanted Bull

On Sactzicuil, a hill in the Alta Vera Paz, there was once an enchanted bull made of pure gold. The Kekchis held fêtes in honor of this bull and worshipped him. At stated seasons all the people turned out to adorn his home with flowers, to fan him with the fragrant smoke of burning copal and to dance about him to the accompaniment of music. At last, however, the bull sank down into the hill. When this happened a wizard, mighty in magic among the Kekchis, ordered one half of the women of the tribe to wear the tupuy in memory of the bull's tail and the other half to cut their hair in a certain fashion in memory of his ears. And to this day some of the women of this tribe smooth their hair down to the nape of the neck and then wrap it round and round with a cord of red wool until it is as thick and as long as a bull's tail. The other women of the tribe cut a lock of hair on each side of the forehead and these locks hang down like the two big ears of the bull.

The Storm

Reponcace, the lightning, is a big fish with dazzling fins that lives deep in the sea. Cace, the thunder, is a very old man whose voice is harsh and loud and who dwells in thirteen green hills. Sometimes the big fish comes up from the depths of the ocean to sport and play, and when by chance one of his fins rises above the water its brilliancy illumines earth, air and sea. This angers the old man of the hills, who roars till the earth and air tremble. These two, the flash of the fish's scales and roar of the old man's voice, bring down the rain, but when it is over all is once again calm and beautiful, for the fish returns to the deep sea and the old man of the thirteen green hills falls asleep.

The River Gods

The Indians never drink cold water. When asked to explain this, they say, "Water when it is cold is bad for our stomachs." About an Indian's house there are always small earthen pitchers or

Digitized by Google

Photo by G. B. Gordon.

FIG. 76.—An inscribed monolith at the ruins of Quirigua in Guatemala. This stone shaft is about thirty feet high, and though partly fallen is maintained in its position by the foundations.

Digitized by Google

FIG. 77.—The village fountain. Always a beautiful and animated place where the handsome girls and women come to fill their water jars and to do their washing.

Digitized by Google

jars that can be filled with water and set against the fire that constantly smoulders in the middle of the floor. No Indian starts on a journey without a small bundle of dry twigs for starting a fire and a little jug for heating water.

In the Alta Vera Paz there are numerous streams; some are cool, some are warm and some are salt. These streams often become rushing torrents during the rainy season. Between Teleman and La Tinta, two small towns, there is a stream crossed by a road much frequented by the Indians. Being warm, the water of this stream is much loved by the Indians, who usually take a draught in passing to quench their thirst. An Indian arriving at this stream during the rainy season invariably casts his bundle of dry fagots in the stream, which rapidly bears it away, but if the time of his passing takes place in the dry season when the current is not sufficient to bear the bundle of fagots away, he carefully deposits it in some convenient spot on the bank and every Indian who comes after him does likewise, thus increasing the pile until it is often six feet high. When the rain falls and the stream rises it carries this pile away.

When the Indian casts his fagots on the water he is sending them to a man and a woman who, according to his belief, live at the source of the stream and who never grow old because their youth is yearly renewed. The object of casting the fagots in the stream is that these spirits may not want fuel to keep the water warm. When the river rises and bears the pile on the bank away, the Indian says, "The young people have taken the fagots so we shall have warm water all this season."

The Toothache

When a Kekchi Indian has toothache he says he has xul-hé, which means that the mouth maggot is troubling him, and he goes in search of the medicine man who alone can drive it out.

The patient seats himself, the medicine man stands behind him, gently rubs over the seat of pain and he addresses the xul-hé in the following incantation.

I know thee, thou insect, thou xul-hé.
Thou thinkest no man knows by whom thou wert begotten;
Nor from whence thou comest. But I know,
For great snakes are sons of mine.

Digitized by Google

I have power. I have poison to quench thy fires; to annul thy power.
I am thy father and thy mother.
I know that thou comest from an ear of corn on the highest stalk in the biggest milpa around here.
As I am thy father and thy mother, I have authority over thee.
And I bring three remedies the like of which thou has never seen before. Any one of these will quiet—will quiet thee by casting out thy vexation:
By driving out thy sweetness and thy wrath.
[The medicine man here places the bruised leaves of an herb called quejen in the patient's mouth and continues,]
I drive thee to the bottom of the great lake.
Here thou shalt go into a cave.
Behind the largest stalactite in this cave there lives a monster crab.
He will bind thee to a red water plant.
Failing this he will bind thee to a rotting twig near a rock at the bottom of the lake.
A little of thy might—a little of thy power,
Shall I borrow from a green hill, from a pleasant valley.
Oh! mighty spirit of the thirteen valleys.
Oh! mighty spirit of the thirteen mountains.
Aid me in casting out this pain-giving mouth insect.

The medicine man then gently passes his hands over the patient's face while he whistles softly.

"Depart! Go forth!" he says, as he blows on the seat of pain. The xul-hé departs, and the relieved patient must take his leave without looking back.

It will doubtless strike many readers that the belief that the toothache is caused by a worm pertains to Chinese medicine and that the medicine man's performance suggests a borrowed custom. That such should be the case is not credible. The belief itself and the method of cure are clearly native to America and furnish an example of native medicine and magic.

This may be illustrated by reference to a famous Indian document. The Popol Vuh is the sacred book of the Quichés, another great Guatemala tribe living southwestward from the Kekchis. The Popol Vuh was written a few years after the Conquest, by a

Digitized by Google

FIG. 78.—The ruins of the church of Carmen in Antigua, Guatemala. This early Spanish capital of Guatemala has many fine examples of ecclesiastical architecture. The churches are picturesque ruins today.

Digitized by Google

member of the royal family of the Quichés who had learned to use the Roman alphabet in writing his own language. It was translated from the Quiché language into Spanish in the seventeenth century by Father Ximenez, a Dominican priest. The book relates the doings of the gods and the creation of the world. In one passage it tells of a battle between a giant and two demi-gods during which the giant has his teeth broken. Afterwards the demi-gods come to him disguised as medicine men.

"What ills do you cure?" asks the giant, holding his aching jaw.

"We extract maggots from the teeth to make them stop aching," answered the false medicine men.

"Then cure my toothache," said the giant.

"That we will do," replied the others, "for it is only maggots that cause the pain. We can even pull your teeth and give you new ones of ground bone."

Then the false medicine men pulled all the giant's teeth and put out his eyes.

In the story called the Horned Serpent p. 124, there is again a reference to a maggot as the cause of toothache.

The tales which follow, like the beliefs already described, are not an exclusive possession of the Kekchis, but seem to be the common property of all the tribes of Guatemala, of which there are no less than eighteen. They are also well known among people of Spanish descent or of mixed blood.

In reading these tales it has occurred to me that they contain elements from three different sources: some are purely aboriginal, others appear to present European characteristics and to be derived from European sources, while a third group has a flavor so distinctly characteristic of African folk tales that they would seem to be African in their origin. It is necessary, however, to be cautious in reaching such a conclusion, for it is not always easy to classify these myths and assign them with certainty to their several origins. Some of those which at first sight appear European in character are found to contain allusions to native beliefs and to reflect the native mind. It must be remembered that they were related in the Kekchi language and the versions which I give were rendered first into Spanish and then into English.

Without attempting any analysis of these myths, I give the

Digitized by Google

readers of the JOURNAL several selections which illustrate the three types to which I refer.

The first myth, which has the moon for its subject, has been received in two versions which are so interesting that I present them both. These I believe to be entirely aboriginal. The same is true of the Horned Serpent. The five that follow belong to the group in which European influence is suspected and the last two appear to be African.

G. B. G.

Digitized by Google

LI POO

(The Moon)

THERE was a great cacique in the land and he had a beautiful daughter. He loved her so much that he would never allow the sun to shine on her. When the sun heard this, he was so angry that he decided to steal the girl and make her his wife.

When the cacique went to the forest to shoot wood pigeons with his blowgun, the sun borrowed the turtle's shell and held it in front of his face in such a way that it cast a shadow. While the girl was sitting in this pleasant shade, the sun threw the shell over her and sent one of his rays down to fetch her.

When the cacique came home he was so angry at the loss of his daughter that he decided to shoot the sun. The best gun maker was ordered to make the biggest and the finest blowgun ever seen. So he went to the pubché tree, which grows like the bamboo, and cut off the largest stalk. He worked so diligently that he had all the pulp out of this stalk before the boys he had sent to bring the bark of the sandpaper tree returned. Then he rubbed the gun most carefully with the bark of the sandpaper tree. The gun maker could not do all this work by himself, because it was a great big gun and he had many people to help him. After the gun had been rubbed until it was perfectly smooth inside and out, it was laid away to season. All this time the shot makers were busy forming great balls of clay and putting them to dry, while the cacique was just as busy saving all the breath he could to send one of those balls through the long straight tube of the blowgun clear to the sun.

At last the gun maker pronounced the gun ready. Then the weavers wove a network of bark around it. The rope makers tied thick ropes made of vines to this network, and the strongest men took hold of these ropes, and pulled, and hauled, until the mouth of the great gun rested on the top of the highest mountain in the land.

When the shot maker put the hard round ball of clay in the gun, the cacique came from his palace, puffed out with saved-up breath. Just as he put his lips to the gun and drew a deep breath to send the ball forth, the sun threw a handful of red pepper into the muzzle of

Digitized by Google

the gun which made the cacique cough, and he coughed and coughed until all his admiring subjects coughed too, and this is how whooping cough came to Guatemala.

As soon as the cacique got well he said, "Now indeed, my faithful subjects, shall we shoot the sun." Of course the sun threw more red pepper into the muzzle of the gun, but this time the cacique did not cough, for you know one may have whooping cough only once in a lifetime. So instead of coughing as before he sent the ball forth and it struck the sun so hard that he dropped the girl, but she didn't fall at her father's feet. She fell into the sea, miles and miles away and broke into many pieces. Each little piece of her mourned and cried for the beloved sun in such a distressing manner that all the tiny silver-scaled fish felt sorry; so they went to work and gathered up all the little pieces and patched the poor girl together as best they could. They were such kind-hearted little fish that each one put some of his silver scales over his own particular patch. Then these good little fish gathered around the girl and tried to lift her up to the sun, but they couldn't do so, until one of them said, "Let each of us take his neighbor's tail in his mouth and form a long rope of which we can weave a mat." The great shiny mat swam under the girl and gave a big jump up to the sky. The heat of the sun was so great, his light so strong, that the little fish could not take the girl right to him as they wished, but they stuck her up in the sky and were hurrying home when they lost their way and had to stay up there too. Any clear night if you look up at the sky you can see them, for they form the great white streak [the milky way]. Now these little fish didn't do what they started out to do—that is, take the girl back to the sun—but they did the very best they could and so we have the silver moon to shine at night. For the girl and the moon are one and she continually follows the sun and no doubt still hopes to overtake him some day. Have you never noticed that she sometimes nearly catches up with him and they go down in the west almost together? The sun may really want to wait for the moon, but no matter how much he wants to wait he is not going to, for he knows that if he loitered he might not be on time in the morning to wake the birds.

Digitized by Google

FIG. 79.—Ruins of the church of the Recoleccion, at Antigua, Guatemala. The men on horseback in the foreground are ladinos, mixed Spanish and Indian.

Digitized by Google

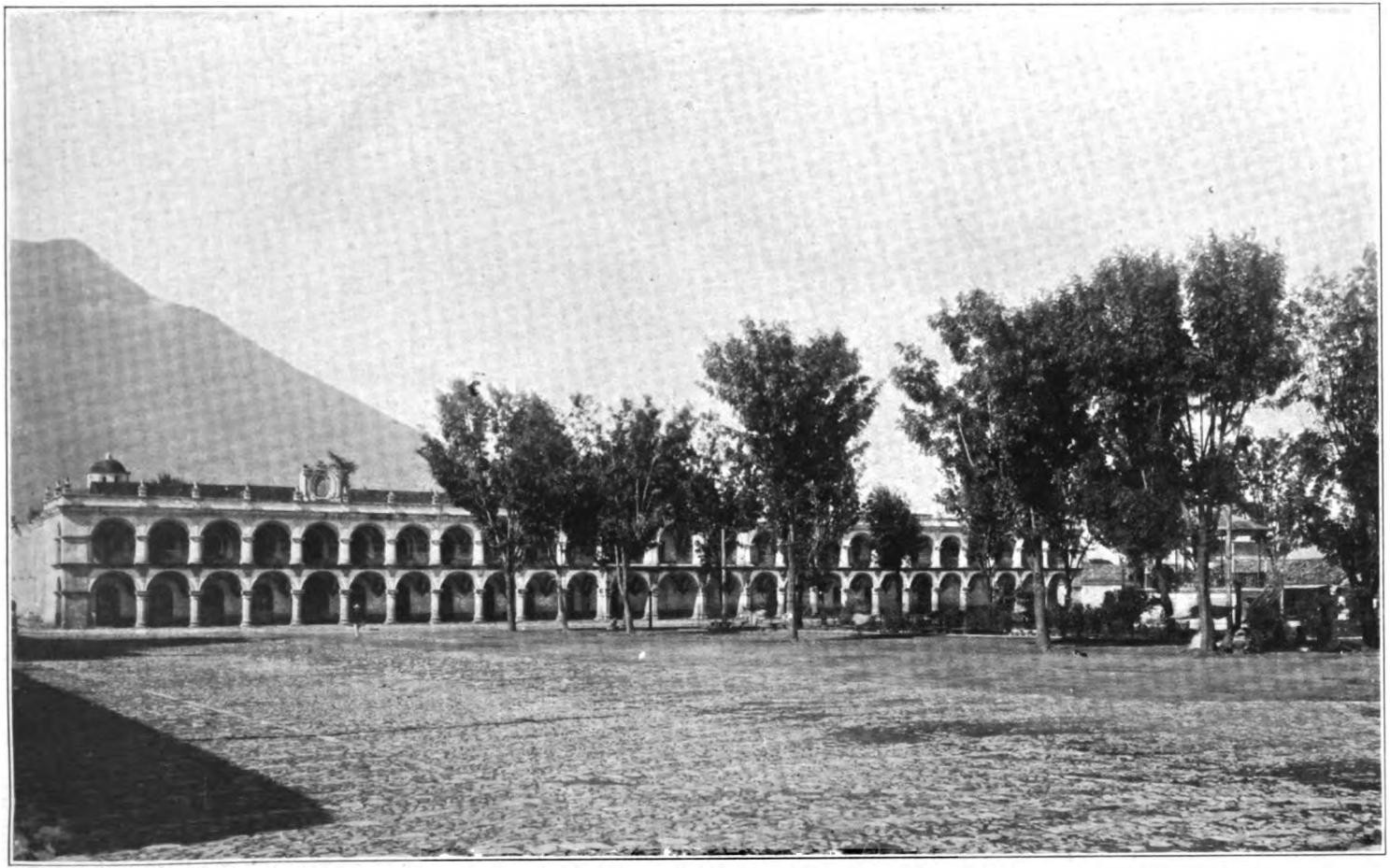


FIG. 80.—The Governor's palace in Antigua, Guatemala.

Digitized by Google

LI POO

(The Moon)

ONE day the sun (Li Cagua Saque) fell in love with the daughter of a great man (Hun Nim Li Cagua) and in order to get possession of her he transformed himself into a humming bird (Pap Zunun) and flew among the flowers of the tobacco plants that grew about her father's door. Soon the girl, whose name was Matactin, observed the bird and begged her father to shoot it for her. So he brought his blowgun and shot the bird with a ball of clay and it fell to the ground as if dead, but great was Li Nim Cagua's surprise when he picked it up to find that it was not even wounded. Matactin greatly admired the bird, and her father, yielding at last to her entreaties, gave it to her. It sat for a while on her outstretched finger and then walked up her arm to her shoulder, where it began caressing her.

Towards evening, when the girl was alone in the house, her father having gone out, the humming bird suddenly disappeared and the sun stood in its place. "Thou art mine and must ever follow me," he cried, caressing Matactin in a manner that filled her with fear. "I cannot go with thee," she answered trembling, "for the anger of my father would be more than I could bear." "Fear him not!" exclaimed the sun, continuing to caress her, "for I shall take thee to a place where he cannot find us." "It matters not where we go," declared the girl, "he can see us with his far-seeing glass and shoot us with his great blowgun." "Show me the far-seeing glass and the great blowgun," demanded the sun, and when Matactin led him to where they were, he blacked the glass with smoke, put powdered chile into the blowgun, and went away taking his beloved with him.

When Li Nim Cagua returned, not finding his daughter, he cried, "To be sure, the humming bird was some ardent lover come in that form to woo her and he has won her and taken her away." Then his anger was great and he went in search of his glass. Great was his surprise when he could not see with it, but he soon discovered the reason, and freeing it from smoke, he looked and saw Matactin and Li Cagua Saque, her lover, down by the sea. His anger now knew no bounds and he hastily took up his blowgun to shoot them,

Digitized by Google

but no sooner did he put it to his lips than he fell down writhing with pain because of the chile that entered his lungs. He coughed and continued to cough, for he had whooping cough and all the people about him coughed.

As soon as the great man was better he again took up his gun to shoot the lovers, but just as he was about to send the ball forth, the lightning (Cagua Kauc) appeared to him and offered to kill them.

But the sun heard this talk, so he came with the girl from the sky again to the edge of the sea at a spot where there was a turtle (Kuk). "Give me here thy shell," demanded the sun of the turtle. "I cannot do so," replied the turtle, "because my shell is useful to me, and," he continued, "may you not forget to return it to me?" "I shall give it back to thee when I no longer need it," angrily replied the sun, and drawing near the turtle he took off its shell and putting himself into it disappeared in the deep sea. At the same moment the lightning struck Matactin and she fell dead, bathed in blood. Soon Li Cagua Saque came up out of the deep water and returned the turtle his shell. Then seeing the rich red blood of his beloved mingling with the water of the ocean, he ordered the dragon flies to gather it up and put it in thirteen tinajas (water jars). Then he commanded the masons to make a big fountain and disappeared, but at the end of thirteen days he returned and seeing the fountain completed he poured the first tinaja of Matactin's blood therein, and there came forth from the fountain the terrible snakes called icbolay. When he threw the contents of the second tinaja into the fountain, swarms of the chupil, a poisonous worm, crawled out. The blood of the third tinaja called into being great hordes of the snake called bacuel. The blood of the other nine tinajas when poured into the fountain likewise produced horrible reptiles, but when the contents of the thirteenth tinaja fell into the fountain Matactin came forth in all her youth and beauty. Thereupon Li Cagua Saque called a stag and commanded him to conduct her to the sky.

Digitized by Google

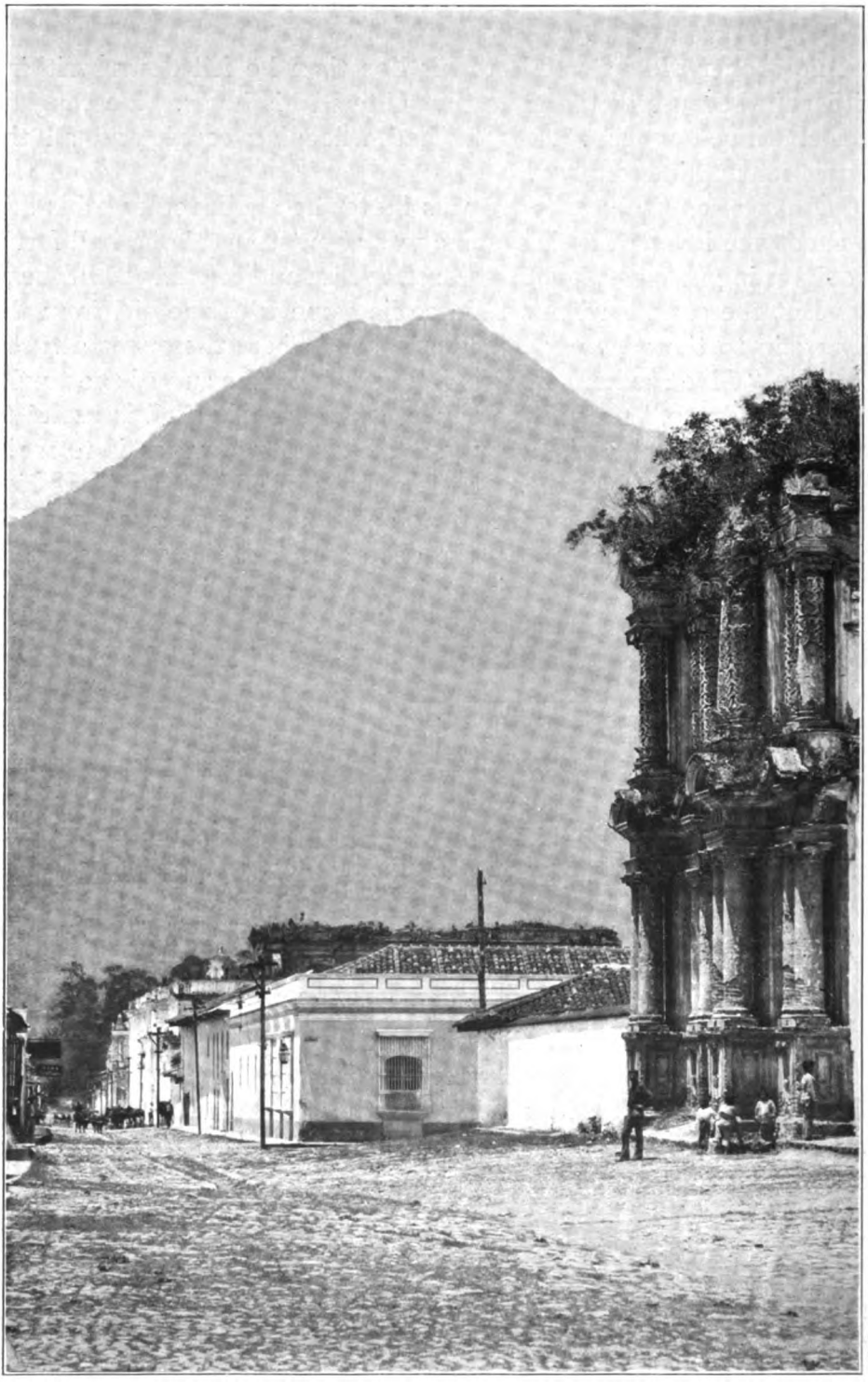


FIG. 81.—A scene in the ruined city of Antigua, Guatemala. The volcano de Agua is in the immediate background.

Digitized by Google

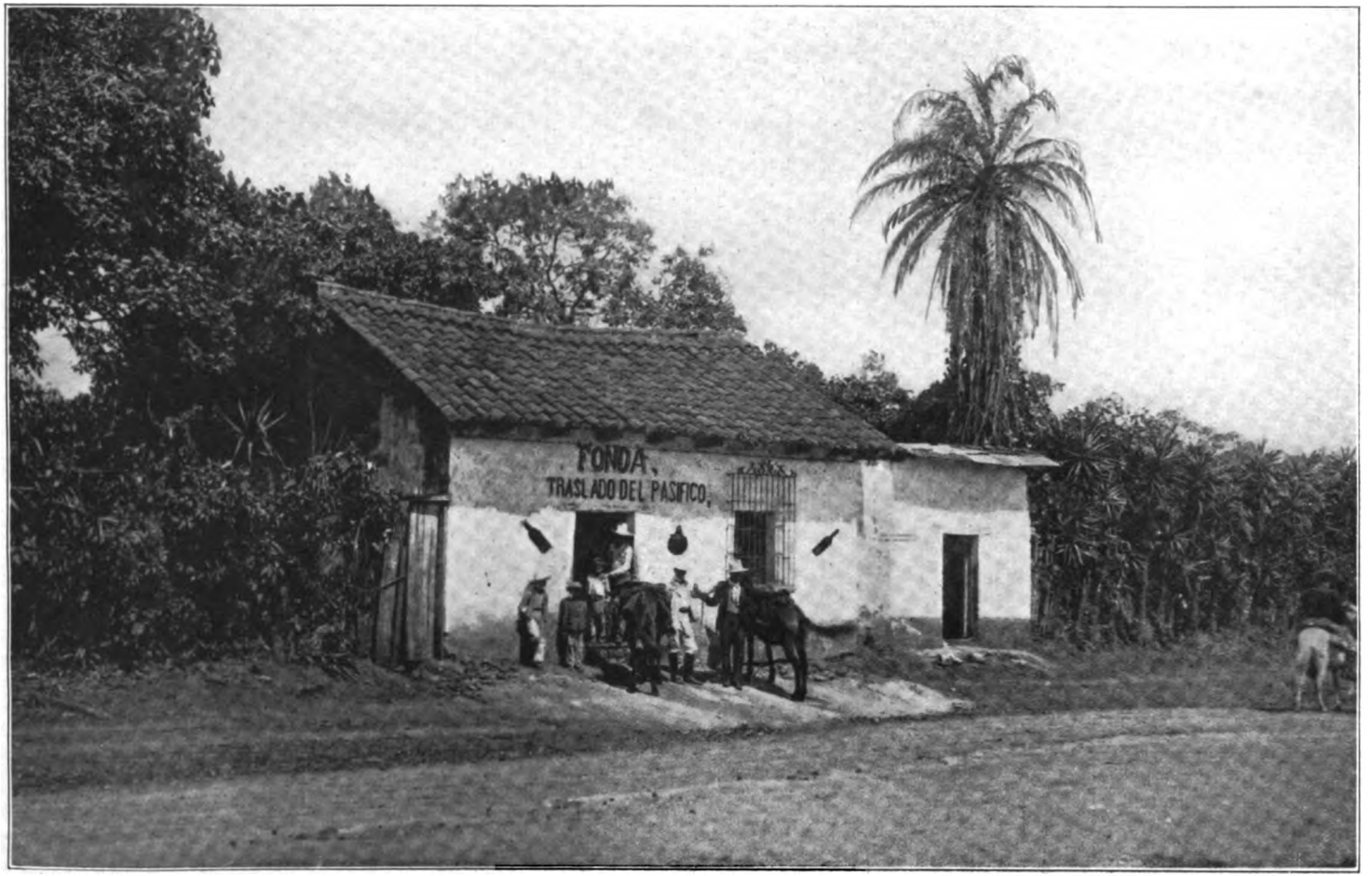


FIG. 82.—A wayside inn in Guatemala.

Digitized by Google

THE HORNED SERPENT

ON a certain day long, long ago there was a great trembling of the earth and all the people said, "The old witch is troubling the Horned Serpent under the ground, and in moving about he causes the earth to tremble." So they begged their cacique to have the old witch burnt in the market place. When the cacique's messengers went to the old witch's cave to get her she said, "Yes, dear people, I will go with you, but first I must bid my boatmen good-bye," and going to the picture of a boat she had outlined with ashes on the floor of the cave, she stepped into it and was rowed away. The messengers heard the splash of the oars in the water. Then all was quiet. The cacique was very angry when the messengers told him how the old witch had embarked and disappeared before their very eyes, but as the earth trembled no more his anger cooled and he said, "Perhaps she may drown on her voyage and be thus killed by water instead of by fire." Before long, however, the earth began to tremble again and it trembled so violently that the birds, beasts and serpents forsook their mountain homes and went to the towns. Rivers left their beds and overflowed the plains, and the great Horned Serpent belched up smoke, flame and ashes through a big hole he made in the side of a mountain. Again the people sought the cacique and this time they cried, "Oh, great cacique, our master! The mighty spirit of the Thirteen Hills to which we pray is powerless to save our milpas unless you burn the old witch." So the cacique again sent his messengers in search of the old witch and when they had found her, she said, "Yes, dear people, even now I go with you. Do but allow me to find my ball of maguey thread." When she had found it she went peaceably with them to the great square where a crowd of people had collected to see her burned alive. When the death sentence was proclaimed she said, "It is true, oh great cacique! than whom there is none greater, that I can quiet the Horned Serpent of his restlessness, for it comes from a maggot in his fang, but I must go to the clouds for the remedy that will kill this xul-hé, this mouth worm, by casting out its sweetness and filling it with fear." The cacique, feeling that what the old witch said was true, gave her leave to go to the sky, so she drove a three-pronged stick into the ground, tied the loose end of the maguey thread to it, threw the ball into the air and climbed up the slender rope and never came down.

Digitized by Google

THE BOY AND THE SWORD

THERE was once a poor man who lived by tilling the soil. This man had one son who from his earliest infancy had expressed a desire to leave home and explore other lands.

"You are too little and too tender to leave me and wander about alone," said the father. "Wait until you grow taller and your sinews are hard, for then will I give you my great sword and permission to go forth and wander where you will." Hearing this, the boy went every day to the big sword and put forth all his strength to lift it—but he could not. However, he did not despond and straining his muscles day after day so increased his strength that at last he was not only able to lift the sword but to swing it around his head, and his father, seeing this, said, "Now, indeed, you have a man's strength and a man's right to go forth in search of adventure."

So the boy took the sword and joyfully set out. After he had walked for some days he came upon a giant throwing over great hills and said to him, "I go in search of adventure. Come and join me." And the giant, whose name was Bota Cerros [Hill Thrower], went gladly with him. After these two had walked for some time they met Bota Palos [Tree Thrower], who was running about uprooting trees and throwing them from him. "Come with us," said the boy to this giant, "for we walk towards the East in search of adventure." Bota Palos gladly went with them and the three walked on until they came to the foot of a live mountain. In this mountain was a great treasure which no one could reach, because none had been able to find the door that gave access to it. At the foot of this live mountain the three rested at a spot where a great herd of bulls and cows was peacefully grazing. "Tomorrow," said the boy to Bota Cerros, "you shall go with me to search for the door and Bota Palos shall stay here, kill a bull and prepare a soup for us when we return." Bota Palos killed a fat bull and when the rich soup was bubbling and boiling, a great Hobgoblin drew near and said, "Give me of what is in the olla, for I hunger." Bota Palos gave him a big gourdfull of boiling soup and flesh and bone, which he took at one swallow and demanded more, and he kept on asking for more and more until there was none left in the olla. Then he caused a deep sleep to come over Bota Palos

Digitized by Google

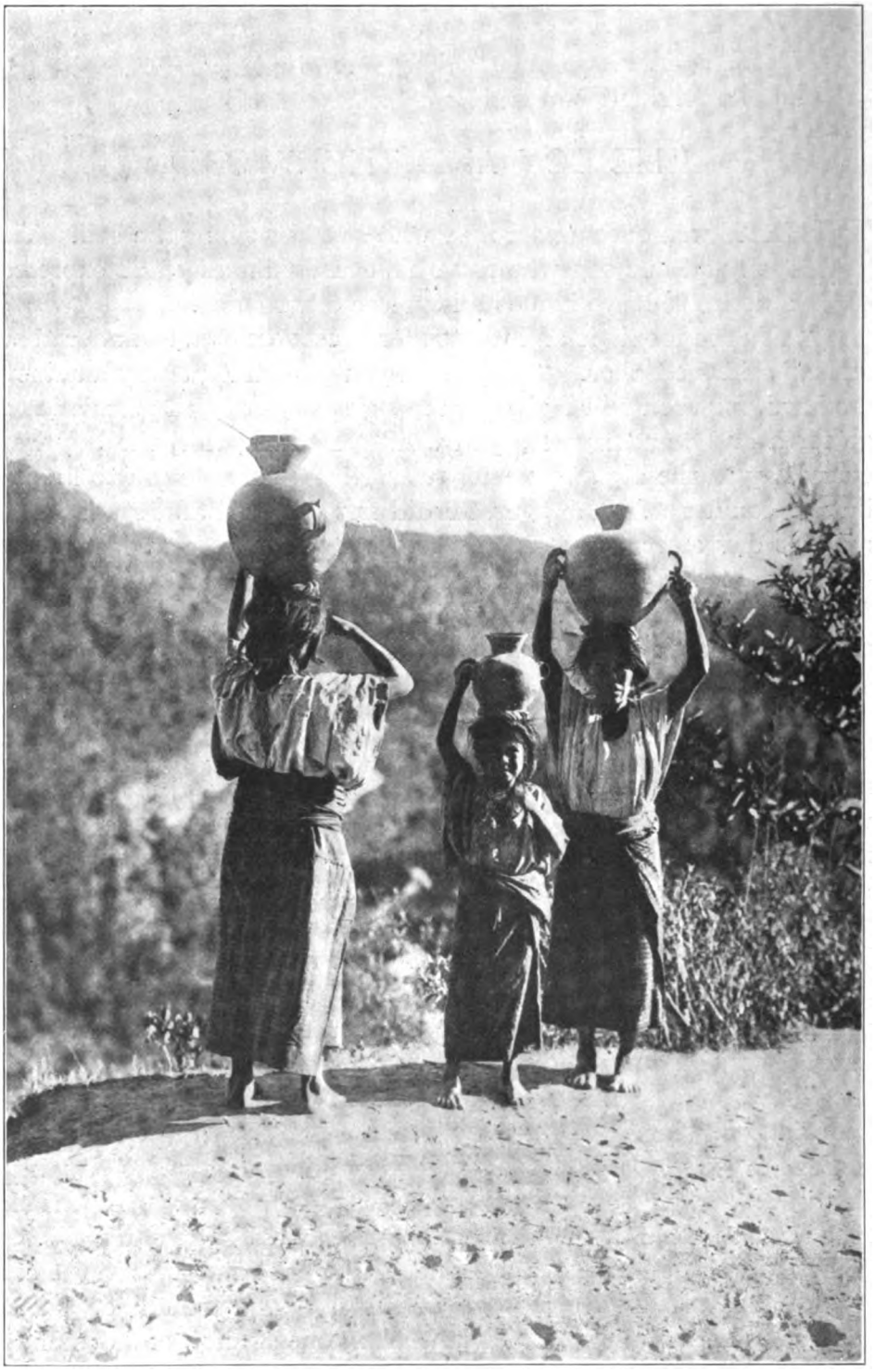


FIG. 83.—Indian women of Guatemala with water jars.

Digitized by Google

FIG. 84.—Indian charcoal carriers in a Guatemala village.

Digitized by Google

and went away. The boy and Bota Cerros returning, found Bota Palos still sleeping, so they awakened him and when he related what had befallen him, the boy said, "Tomorrow you shall go with me and Bota Cerros shall remain here to prepare our soup." On the next day the Hobgoblin returned, drank all the soup and put Bota Cerros to sleep. Then the boy said, "Tomorrow I shall remain here, and you two shall go in search of the door." When Bota Cerros and Bota Palos returned without having discovered the door, they found the boy wide awake and the olla full of soup. And after they had eaten and were resting, the boy said to them, "The Hobgoblin came to visit me and I gave him a gourdfull of soup, but when he demanded more I drew my sword and cut off one of his buttocks and then he ran howling away." "And where is the great ugly buttock?" asked the giants. "In your bellies," answered the boy, "for I threw it in to replenish the olla." "It is well," said the giants, and then they slept. When they awoke, the boy said to Bota Palos, "Now you must follow the drops of the Hobgoblin's blood, enter the door of the mountain and slay him. Bota Palos set out, but at nightfall he returned, saying, "It is true that I have slain the Hobgoblin, but beyond him is El Sombreron [The Big Hat] that I dared not attack." Then the boy said to Bota Cerros, "Tomorrow you shall go into the door of the mountain which is alive, kill El Sombreron and bring forth the treasure." Bota Cerros set off, entered the door, passed the dead Hobgoblin and came to the place where El Sombreron dwelt and after a mighty fight slew him, but beyond El Sombreron was El Sisemite that Bota Cerros dared not attack, so he returned to his companions and said, "El Sombreron I have slain, but El Sisemite I dared not attack, for fear of him weakened my arms." Then the boy said to Bota Palos and Bota Cerros, "You two remain here and I shall go and slay El Sisemite, for with my good sword I am without fear." The boy slew El Sisemite, that in dying so screamed and yelled that the hills trembled, but beyond El Sisemite in a great deep cave dwelt a giant, the owner of the live mountain. So the boy called Bota Cerros and Bota Palos to him, and seeing the dead Sisemite they said one to the other, "This boy is mightier than we and only by artifice may we slay him and get possession of his sword." "Now," said the boy, "we shall make a great rope." So the three set to work and twisted a rope of roots and bark—and the boy let down by the giants came to the bottom of the cave where Dientes Grandes [Big Teeth] lived. His eye teeth reached his belly and his stomach teeth touched

Digitized by Google

his eyes, and his sinews stood out in great knobs all over his body. With one stroke of his sword the boy cut off this monster's head. Then he freed a beautiful princess, the daughter of a mighty cacique, that had been held in captivity, and filling his bag with jewels and treasure, slung it over his shoulder. Then he took his great sword and the beautiful princess in his arms and having tied the rope about his waist called to Bota Palos and Bota Cerros to draw him up. "The flesh of the Hobgoblin has so weakened our stomach that we have no strength," answered these giants, "to lift such a weight. You alone, the sword, the princess or the treasure we can haul up, but any two of you are too much for us." "So be it," said the boy, who then tied the rope around the girl, who was drawn up by the giants. They also drew up the treasure and after it the sword, but when they had done this they hurled a great boulder into the door of the live mountain and prepared to depart. Bota Palos took up the princess, Bota Cerros the bag of treasure, but not even their combined strength could raise the sword from where it lay. The boy, finding himself a prisoner, walked about the cave of the dead giant Big Teeth until he came to a place where an old witch lived and when he had told her his trouble she said, "I will lend thee my magic horse which will take thee out by my own door." The horse of the witch took the boy from the cave, but left him lost in the woods not knowing which path to take. So he wandered about until he came to the place where the Duende lived, who told him that Bota Palos and Bota Cerros by shouts and yells had called the other giants about them to see if among them there might be one stronger than they who could lift the sword. Then the Duende pointed out the road to the blocked up mouth of the live mountain and changed him so that the giants would not know him when he arrived there. "I am come," cried the boy, "to lift up the sword." And the giants, seeing him so little, said, "Lift it then," and he lifted it and swung it round and round until he had cut every giant in two. Then he picked up the bag of treasure, took the princess by the hand and they walked towards the east until they came to her father's palace, where they were married.

Digitized by Google

DUENDE GIFTS

THE Duende can grant any request no matter how extravagant, if one takes the trouble to go alone to the forest and ask him in good faith. Of course one must be able to recite the proper incantation without leaving out a word. The moon must be just right and above all the Duende must be in a good humor. But even then his gift often brings about some unaccountable change that defeats the very purpose for which it was asked.

A long time ago there lived in the hill-encircled town of Tzalamha a poor young man who was so hospitable that his door always stood open and his only regret was that the smallness of his hut would not permit him to entertain the whole town at once. So he learned the incantation and went all alone to the forest on the dark of the moon, and the Duende must have been in a very good humor, for he immediately granted his request for sufficient money to build a castle big enough to accommodate all his friends at once. This happy young man then selected a beautiful site for his castle and while the first stones were being laid his heart swelled with joy at the thought of the pleasure that other people should find under his roof, but when the walls were about half done he began to like to be alone and long before they were finished he felt such dislike for his fellowmen that he even went out of his way to avoid them. And when the castle was finished even to the last stone on the turret he lived there entirely alone except for his sad-voiced wood pigeons. One night a poor old man overtaken by a storm knocked at the well-bolted door of the castle and asked for hospitality. The owner of the castle told him, "Begone, go away from here! Some fool in the village below will give you shelter." But the poor old man was tired and wet, so he said, "Surely, master, you will not drive me forth in such a storm! Do but give me some little corner," he pleaded, "for I shall go on my way as soon as the moon rises and drives away the clouds, from which the rain is pouring." But the owner of the castle still said, "Begone, begone from here!" and seeing that the old man lingered, he angrily added, "I wish the road to this castle would grow up, so that no man could find his way to my door." Then the old man, who was the Duende under one of

Digitized by Google

his many forms, walked sorrowfully away under the pouring rain, and immediately the castle began to sink. Slowly, slowly it went down and it kept on going down until only the turret was visible. At last that too disappeared. Though today no sign of the grand castle that stood on the top of the beautiful pine-covered hill is to be seen, the people of Tzalamha know that it once was there, for their fathers told them so, and they know that it still exists intact in the heart of the hill, for if one pauses at high noon any day as he walks along the road that lies at the foot of the hill he can hear the owner of the castle begging him most piteously to come in and visit him, and it is known that he still keeps wild pigeons, for the flutter of their wings as well as their gentle coo-ru-co is distinctly heard. The people know all these things, but they also know that the Duende set a great big horned serpent to guard that sunken castle, and that if one takes so much as a spadeful of earth from the hill around it this serpent will come out of the ground and go into the river. His great size will cause the river to overflow its banks and inundate the town and the people who escape drowning will die by pestilence.

Digitized by Google

THE DUENDE GIRL

ONCE there was a little girl. One day this little girl, who had been playing down by the brook, ran into the hut where her mother was grinding corn and cried, "Nana! Stop grinding and look at all this nice new money I bring." When the mother looked she saw only leaves in the child's hands, so she said, "Not nice new money I see, but dry leaves of the ec tree." Then the little girl sat on the earthen floor and cried. The mother had finished grinding and was sitting at her loom when the little girl again came in from play calling, "Nana! Stop weaving and look at my beautiful rings." Now the mother's heart was troubled when she saw that each of the child's fingers bore rings of corn husk and she sighed as she said, "Yes, yes, little sweetheart, rings of corn husk." Then the little girl sat down again on the floor and cried until she fell asleep.

When the little girl's father came home after his day's work in the milpa was over, the mother told him what had happened and he was as troubled as she, for they knew that their little daughter was loved by the Duende and that unless they could free her from his attentions, she would never be able to distinguish the false from the true and would die young.

The little girl wore the Duende rings and played with the Duende money until she was a big girl and all this time her parents were sad and uneasy.

One day as the girl sat weaving she said, "I wish I had some nice sweets." Immediately a shower of sweets fell about her from the rafters of the hut, but when she offered some of them to her mother, they changed to dry shells of the corozo nut.

Years passed. The Duende always gave the girl just what she asked for, but his gifts seemed destined for her alone, for whenever she attempted to share them with anyone else they changed to something worthless.

At last a young man, a strong, straight, bright-eyed, red-skinned lad, fell in love with the girl and his parents sent presents to her parents and in due time the young man was accepted as the girl's suitor.

It was understood that when the harvest was over the young people should drink the betrothal cup and be married.

Digitized by Google

One beautiful evening after the last ripe ear had been stored in the corn house, the girl met her lover just as he was about to cross the threshold and after placing the guacal of chocolate to her own lips, offered it to him, but just as he was about to carry it to his mouth the foamy chocolate changed to muddy water. Casting the guacal from him he exclaimed, "Thou art then a Duende girl." There were four sad hearts in the hut that night, but before the young man wrapped himself in his blanket and went to lie down in his own corner he said to the girl's parents, "I really and truly love your daughter and with your permission I shall go out even at daybreak to seek the old wise man of the mountain, for he, if anyone, can tell me how to free her from the Duende."

The old people gladly consented and they as well as the girl were up to see him start on his long journey. The Duende was there, too, for when the lovers were taking leave of each other he threw dust in their eyes and scratched their faces.

The young man was gone many moons and when he returned he said never a word. When night came they all retired as usual, but hardly had they fallen asleep when they were awakened by such music as was never heard before. First it sounded like the song of a bird and then like the laugh of a maiden, then like the breeze playing with the palm leaves. The patter, patter of the rain drops on the grass while the sun still shines was next heard, then the sunlight went out and there was only the drop, drop of the rain. The breeze came back and sighed for a while, then the wind rose and moaned and complained, to be quickly followed by a wailing that made the blood of the listener run cold.

All at once there was a sound as of someone breaking a reed, then all was silent. "Now," cried the young man springing up, "we are rid of the Duende at last."

Then he said to the girl and her parents that the wise old man of the mountain had given him a flute and told him to lay it at the door of the hut when night fell and that the Duende would play it, then break it and go away never to trouble his beloved again. Stepping outside, the lad picked up the pieces of the flute and showing them to the girl said, "I am thirsty. Give me to drink." And when the maiden brought the guacal full of foamy chocolate he drank their marriage draught.

Digitized by Google

THE MISER, THE GIRL, THE JAR AND THE FOOL

ONCE upon a time there was an old miser who had a beautiful jar. Now this jar was so very beautiful that everyone who saw it wanted to buy it, but the old miser thought no one offered enough for it.

One day when the old man came home from his work in the milpa, his daughter, who was grinding corn, said, "Three people, a gentleman, a man and a priest, came to see the jar this morning." "And what didst thou tell them?" asked the old man. "I told them to come back this afternoon," replied the girl. "Thou art a wise girl and thou hast made good use of thy wisdom," declared the old man, "and when these three return, as they surely will," he continued, "thou must say to each that thou hast decided to sell the jar for five hundred pesos without my knowledge. Tell the gentleman to come for it at eight o'clock tonight, the man to come at half-past eight and the priest to come at nine." The girl did as she was told and at eight o'clock the gentleman arrived, but just as the girl had finished counting the money he brought, there was a noise at the door of the hut, and throwing the money into one corner, she cried, "Go up in the loft, gentleman, for my father comes and if he finds you here he will kill you." So the gentleman hurried up to the loft and the man came in, but before he could get off with the jar there was again a noise at the door and the girl with the same words sent the man after the gentleman. The priest arrived at nine and was in a great hurry. He actually had the coveted jar in his arms when the voice of the miser was heard outside and the girl, seeing that the priest trembled with fear, said, "Put down the jar and go up in the loft." When the miser entered he asked, "Where is the gentleman's money?"

"There in the corner," answered the girl.

"And the man's money?"

"There in the corner."

"And the priest's money?"

"There in the corner."

After a pause the old man asked, "And the gentleman, where is he?"

"Up in the loft," answered the girl.

Digitized by Google

"And the man?"

"Up in the loft."

"And the priest?"

"Up in the loft."

"Thou art indeed a wise girl," said the old man, and putting the bag he carried on his back in the middle of the floor he set fire to it and soon the people in the loft died of suffocation, for the bag was full of dry pods of the red pepper plant.

"Well, well," chuckled the old man, "we still have the jar and three times five hundred pesos as well." "But we also have a dead gentleman, a dead man and a dead priest up in the loft," said the girl. "The Fool will dispose of them for us," chuckled the old man. "To-morrow morning early," he continued, "I shall go in search of him and tell him that thou hast sent me to ask him to eat breakfast with us."

Now the girl knew that the Fool loved her so much that he would do whatever she asked, so when they had eaten she told him that she and her father were sore troubled because a priest who had come to sup with them the night before had choked to death on a bit of tortilla and that, being frightened lest it should be found out, they had put him in the loft where he still lay, as they dared not take him out for burial." "Don't worry over a dead priest," said the Fool, "for I'll dispose of him if you solemnly promise to marry me when he is out of the way." The girl agreed to the Fool's proposal, but no sooner had he set out with the dead priest on his back than she sewed a cassock and put it on the gentleman. When the Fool returned and claimed his reward, the girl laughed and said, "Now don't think to deceive me, for full well I know that while I went to the brook to fetch water you sneaked in and lay the priest again in the loft." When the Fool saw the gentleman in the cassock, he scratched his head and said, "I buried you once and I'll bury you again." When the Fool had set out with the gentleman on his back the girl sewed another cassock and put it on the man. And when the Fool came back and said, "He'll lie where I put him this time, for I piled great stones on his grave," the girl frowned and said petulantly, "Why do you try to deceive me, for I know that while I was out gathering brushwood to bake the tortillas, you crept back and put the priest upstairs." All the Fool said when he saw the man in the cassock was, "Well, I'll wager he doesn't come back after I bury him the third time." As soon as the Fool set off with the man on his back the girl

Digitized by Google

called her father who was hiding near by. He came in and strapped the jar now full of money on his back. She strapped the grinding stone on her back and they set fire to the hut and walked towards the east. But they had not gone far when the old man caught his foot in a root, and stumbling, fell into a dark pool that lay alongside the road. The girl plunged in to try to save him, but with the weight of the grinding stone she sank too, and that was the end of them. The Fool, coming back and not finding the hut, followed the tracks of the miser and the girl to the edge of the pool, where he sat down and wept.

The Duende came along and taking pity on him changed him into the donde bird. And to this day the donde bird may be seen haunting the margins of pools crying, "donde, donde," "where, where."

Digitized by Google

THE ENVIOUS FARMER

THERE was once an old witch who lived in a cave and whenever she wanted to go anywhere she said, "Little cave, little cave, take me to such or such a place," and the cave immediately came out of the rock and took her there. In fact, this old witch could do as she pleased about everything and for this reason people did all they could to keep on friendly terms with her. There was once, however, a man who lost her good will. This man owned a beautiful hacienda with a plain covered with green grass, for no matter how often the cattle ate this grass, it grew up again in a single night. Through this grass-covered plain flowed a stream, but the farmer wanted a lake, because his neighbor had one of which he was always boasting. So this discontented man went in search of the old witch, who readily agreed to move the lake to his place. Arriving at the lake the old witch filled two gourds with water and set off towards the spot which the man pointed out to her, but when she was half way there she slipped, fell and spilled the water, which immediately formed a lake. The man was very angry then, because that was not the place he wanted the lake, so he spoke angrily to the witch, calling her a careless, awkward old woman. To all this the witch answered never a word; she just got up, took her gourds and went back to her cave. That night two of the farmer's calves fell into the lake and were drowned. The next night the same thing happened, so the man said, "I must fill up this lake, for if all the little calves get drowned, I shall soon have no strong oxen or patient cows." So he set to work and dug and dug, until he had made a great hole and though he threw all the earth he took from the hole into the lake, it never filled up, for as the hole grew the lake grew and it kept on growing until there was no hacienda left. And all the time it was growing cattle fell into it every night until at last the man owned a beautiful lake full of fish, but not one head of cattle nor a foot of dry land. The poor farmer was so sad at his loss and so sorry for his rudeness to the old witch that she at last relented and changed him into a blackbird, that always goes with the cows and sometimes sits on their backs.

Digitized by Google

WEE RABBIT SELLS A BAG OF MAIZE

WEE RABBIT one day found himself without money to buy food for his loving wife and numerous children. In vain he racked his brain for a scheme that might put him in funds. He lost so much flesh from worrying all day that his clothes were too big for him and his bright eyes became dim from loss of sleep, for he often lay awake most of the night thinking, busily thinking.

Wee Rabbit, knowing the scarcity of maize, said over and over to himself, "If I only had a bag of maize, I could sell it for a big price." Then he would rub his hands together, scratch his head, slap his thigh and ask, "How can I get this bag of maize?"

One bright moonlight night as he lay wide awake, the idea of selling a bag of maize he didn't have occurred to him, and it seemed so easy that Wee Rabbit wondered why he had not thought of it before.

At the third crowing of the cock he rose and hastily dressing himself, went forth in search of customers. First he came upon the hen busily looking for worms. "Good day, Aunt Hen!" he cried, then added gallantly, "I kiss your feet." But not until he had inquired for each member of her family did he offer to sell her a bag of hard yellow maize. "To be sure I'll buy it," said the hen, "and glad of the chance to do so, for though this morning I left a warm white egg in the nest and cackled as no hen ever cackled before, the woman gave me only three grains of maize, not enough to support one who like me always does her duty; so please excuse me if I go on scratching, for I'm very hungry." "Excuses are needless," said Wee Rabbit, bowing low, "for I am only your humble servant." The hen cackled her thanks for the polite talk and asked Wee Rabbit when she might go to his house for the maize.

"I have an engagement this morning," answered the rabbit, "but I shall be pleased to see you at my house—No! No! Not my house," he hastily added, "but yours, whenever you choose to honor it by your presence—at three o'clock this afternoon." The hen said she would be there on time and willingly gave the rabbit half the price of the maize, as he declared he needed the money urgently,

Digitized by Google

being on his way to the village to make some very necessary purchases. Then the hen began again her interrupted search for worms, singing merrily all the while, and Wee Rabbit went in search of the coon, who also paid something in advance on the maize, and the rabbit after telling him to call at his house for it a little after three o'clock said good-bye and walked away, and he walked and walked until he came upon a dog lying in the road.

"Good day to you, Uncle Dog," said Wee Rabbit in a hearty happy voice. "I'm at your feet." "Good day to you, Wee Rabbit," gruffly answered the dog, "I'm at your feet also, though I can hardly stand on my own." When Wee Rabbit asked what was the matter the dog said, "I am just back from a successful hunting expedition with my master. We went to the pleasant plains beyond the big mountains, but this morning the woman who grinds the maize gave me instead of my usual liberal allowance, only three small very thin tortillas, so I'm hungry as well as footsore." This was just the moment to offer the maize and the dog was so delighted at the idea of having a bag full of it all for himself that he gave Wee Rabbit half its price almost before he had finished asking for it, and Wee Rabbit, after telling him to go to his house to receive the maize between three and four o'clock, said good-bye and walked away listening to the jingle of the coins in his bag until he came to the river Hux, where a tiger was sharpening his claws on a great big stone.

"Well, well, Uncle Tiger!" joyfully exclaimed Wee Rabbit, "of all the people in the world you are the one I most wanted to see and all because it lies in my power to do you a favor." The tiger was hungry too, just as hungry as the hen, the coon and the dog, and consequently not in a good humor, so he asked in a gruff voice, "To do me a favor or to practice some more of your little pranks?" "I regret most sincerely," declared Wee Rabbit, "if my little jokes of the past caused you the slightest inconvenience and I am now come in all sincerity to offer you a big bag of hard yellow maize at a very low figure." "And gladly will I buy it," said the somewhat mollified tiger, "for I have not a grain of maize left." Then the tiger went on sharpening his nails and Wee Rabbit, seating himself on a little stone that lay near by, took the coins from the netted bag that hung from his shoulder and placing them in a row on the ground at his feet counted them over and over, and after each count he sighed so deeply and looked so sorrowful that at last the tiger asked, "What's the matter, Wee Rabbit?"

Digitized by Google

"Oh! nothing, really nothing," answered the rabbit carelessly, as if he were not thinking of what he said. Then hastily gathering up the coins and dropping them into the bag he added sorrowfully, "That is, nothing that can be remedied." The tiger was so delighted to see the rabbit in trouble and his curiosity was so excited that he insisted on knowing the cause of so many sorrowful sighs.

"Well, if you must know," said Wee Rabbit, getting up as if about to depart, "I sighed because——" Here he paused a long time, so long in fact that the tiger with ill-concealed interest said, "Because is no reason." Then Wee Rabbit repeated, "I sighed because——" and waited until he saw his uncle was ready to speak again, when he hastily added, "because I'm sad." "Sadness is the usual cause of a sigh," said the tiger, giving an extra touch on the stone to his longest and sharpest claw. "I always sigh when I'm sad. What I want to know is why you are sad." Here Wee Rabbit put his hand in his bag and jingling the coins said, "The truth of the matter is, uncle, that I may not, after all, be able to let you have the bag of hard yellow maize and the thought of your disappointment made me sad." "Well, you are a nice fellow!" growled the tiger. "And why can't you let me have the maize? That's what I want to know, and quickly, too."

"Now don't get angry, dear uncle," pleaded Wee Rabbit in his most winning voice, and reseating himself on the small stone he said that Mrs. Rabbit, like all the women folks, was so fond of dress that in spite of the hard times he had promised to buy her a new one of a very expensive kind. "But, dear uncle," he added, "I am in a bit of a fix, for I found on counting my coins that I lack a peso of having enough to pay for the dress, that is, for the particular one that Mrs. Rabbit wants, unless you give me a peso in advance." Here the tiger stopped sharpening his claws and looked very grave, for he didn't want to lend Wee Rabbit one quartillo, much less the sixteen that go to make up a big round peso, so after thinking a while he asked, "Well, suppose—just suppose, mind you—that I do not care to advance you the peso?" "Dear uncle, I have not asked you to do so," responded Wee Rabbit, making a sweeping bow, "nor is it necessary that you should do so, for I am sure that if I go to the hut of the hunter and offer him the maize he will advance even two pesos."

"To the hut of the hunter, indeed," growled the tiger. "To the house of a fool who does not know enough to lay a snare for a

Digitized by Google

cub, much less an old wise one like me. This fool keeps a trap set for me all the time, for he wants my beautiful skin!" Here the tiger looked over his shoulder at his nice black and yellow coat. "It would not be very good for you if at last he got it," remarked Wee Rabbit carelessly as he chuckled to himself. "Perhaps not," consented the tiger, "but as these hard times have forced many to live without eating, some of us might learn to get on without skins." Wee Rabbit liked to hear his dear uncle talk, so he sat down on the little stone again and kept quiet while the tiger said, "To the hut of the hunter you will go then and offer him a bag of maize just as if you did not know that he is the greatest enemy of all us folks. I know full well that he would like to skin me, and no doubt even your ugly little fur would not come amiss and I hope he gets it if you go there." "Be that as it may," said Wee Rabbit, "I must run the risk," and rising, he was just about to say good-bye, when the tiger took a peso out of his pocket and said, "Don't go there; here's the amount you require and I'll call for the maize at four o'clock." But Wee Rabbit waved his hand and said, "Put up your money, uncle, for you took it grudgingly from your pocket, and it is a rule of mine never to accept what is unwillingly offered; so good-bye, I must be off!" and he walked briskly away, but before he had gone far the tiger ran after him and begged him to take the money. "Take it," he urged, "if only to please me, for I cannot bear the thought of the cruel hunter getting that bag of hard yellow corn." "Just to please you, just to please you, then," said Wee Rabbit, taking the coin from the tiger's extended hand and dropping it into his bag. "Just to please you," he repeated, "whom I would do anything to oblige, indeed I would," he added. "Until four o'clock, then," said the tiger, turning to depart. "That hour will suit me admirably," declared Wee Rabbit, "but don't come before that time," he added, "for I can't get back sooner from the village." But Wee Rabbit didn't go to the village. He went to the hunter's hut and before he left there he had another peso in his bag and the hunter had agreed to go to his house a little after four o'clock to kill a great big tiger. Wee Rabbit had to hurry to carry out his plan, so he took a short cut to the nearest of his many houses and he ran so fast that he was there in time to fill a bag with gravel, tie it up with a bit of bark and stand it by a big hollow log that lay in one corner of his house before the hen arrived.

"Well! Well! You are just on time!" said Wee Rabbit,

Digitized by Google

greeting her, "but I was waiting for you. See," he continued, pointing to the bag, "there is your hard yellow maize." The hen was filled with delight which changed to dismay when the rabbit added, "but there is a little complication, for Uncle Coon, whom I know to be an enemy of yours, has just sent me word that he is coming immediately to visit me and if you start home with the maize now you'll be sure to meet him." "To be sure I shall," said the disturbed hen. "And next to the opossum he is the one I most fear. Where shall I hide?" she continued, completely losing her head. "Fly up on a beam and sit quietly there until he goes," said Wee Rabbit. "No! no!" cried the hen, "for each of my feathers would stand on end the moment I caught sight of him and from sheer fright I should fall into his clutches." "Even now he comes," cried the rabbit, looking down the road and wringing his hands. "Hide! hide quickly, Aunt Hen," he implored, and the hen, seeing the hollow log, ran into it just a moment before the coon entered. "You are punctual," said the rabbit, greeting the coon, "but not more so than I, for there is your bag of hard yellow corn," but just then the deep barking of the dog was heard and the coon rushed into the hollow log, where he was glad to find a nice fat hen.

Before the rabbit and the dog had time to exchange greetings the tiger came roaring along and the dog too sought safety in the hollow log much to the coon's dismay.

When the tiger entered and demanded his maize, the rabbit, pointing carelessly to the bag, said, "There it is, Uncle Tiger, and as you see it is good measure, for the bag is full to bursting." But just as the tiger was about to take it on his back, he lifted his great nose into the air and sniffed. "What is the matter, uncle?" asked Wee Rabbit, just as innocently as if he did not know that the tiger smelt the hunter who was so near that the tiger lost no time in getting into the log too. "Well, Wee Rabbit, where's the tiger?" asked the hunter. "Over there in the log," answered the rabbit and while the hunter was sharpening his machete the rabbit with the netted bag hanging from his shoulder ran away to the one of his many houses where Mrs. Rabbit and the children lived and he was so well supplied with funds that he not only bought Mrs. Rabbit a new dress but a beautiful tupui (headdress) as well and sandals for all the children, and there was still so much money left that the whole family had cheese and white bread to eat with their black beans for ever so long.

Digitized by Google

TENIENDO LA PEÑA

(HOLDING THE STONE*)

WHEN the rabbit left the wolf one beautiful morning, he started over the mountains to visit his brother and he should have been with him early in the afternoon, but it was sunset before he arrived. It happened in this way.

It was very hot about noon and Wee Rabbit stopped in the cool shade of a great stone that hung over the road to eat his luncheon. This stone, called Li Nim Pec, or the great stone, looked as if it might break loose from the almost perpendicular mountainside, and fall with a crash at any moment.

Whenever Wee Rabbit was going off on a trip, Mrs. Rabbit would put a good supply of thin hard tortillas in his netted bag and she always saw that his palm leaf umbrella was in good condition during the rainy season. But fair weather or foul, the last thing she asked him when they said good-bye was, "Hast thou thy little pitcher?" for without the little pitcher he could not heat drinking water, and if he took it cold he would be sure to have cramps in his stomach. So this noonday he gathered together a few twigs, struck fire with his flint and steel, and put his little earthen pitcher of water to boil before he sat down to eat. He most carefully chewed his corn cakes, and after he had quite finished eating, he took a big drink of warm water. Then he put all his things back into the netted bag, slung it over his shoulder and really intended to continue his journey immediately, but the shade of the stone was so cool and inviting, the sunshine so hot and the insects were singing so sweetly that he decided to have a siesta. So he lay down and slept until he was awakened by the roar of a tiger. Now Wee Rabbit knew the tiger was too near for him to escape by running, so he jumped up and putting his shoulder to the edge of the great stone, stood as if exerting all his strength while he cried piteously, "What a hard fate is mine! For here I must die of weariness and thirst and all the world must perish with me. Oh! Oh!" he continued, "I'm tired, so tired." The tiger stopped a few paces off and asked, "What's the matter with you, Wee Rabbit?"

* When two are working together and one shirks, leaving the burden to the other, the people say of the worker, "He was left holding the stone." This is an everyday expression.

Digitized by Google

But Wee Rabbit, pretending not to hear, redoubled his cries, so the tiger drew nearer and repeated his question. "I'm almost too tired to talk," gasped Wee Rabbit, pretending he was going to fall, and with the tears streaming down his face, he sobbed, "Yes, even my loving wife and helpless babies must perish when my strength gives out." Here the tiger insisted on knowing the cause of such deep distress and the rabbit between sobs and moans said, "Unless this great stone is held in place it will fall and kill all the world and as I am dying of thirst and must soon fall down, the destruction is near at hand." The tiger thought silently for a while then said, "Let me hold the stone while you go to the brook and quench your thirst." "You are very kind, dear Uncle Tiger, indeed you are," said Wee Rabbit, "but I cannot allow you to hold this stone," he continued, "for you might let it fall and if you did——" Here Wee Rabbit stopped abruptly and trembled so violently that his dear uncle expected to see him drop down at any moment, and he was so terrified that he insisted on taking the burden on his own shoulder and he kept on insisting until the rabbit said, "Well, if you are not ready to die and sincerely wish to save the world, come this side and put your shoulder under the stone as I slip mine out." As soon as the change was effected Wee Rabbit fell as if exhausted at the tiger's feet and for a few moments his dear uncle thought he was dead, but after a while he revived a little and feebly said, "Do be careful, dear uncle. Stand just as you are until I come back, for I won't be gone long." Then Wee Rabbit hobbled off, but he did not stop at the brook—he jumped over it, made a big turn to regain the road and, as I said before, reached his brother's house about sunset.

When the rabbit didn't come back, the tiger feared he had fallen in the brook from excessive weakness, but being afraid to leave the stone lest death claim him too, he faithfully continued to hold it until he fell from sheer exhaustion and went to sleep. He was surprised when he woke to find that the great stone was in place and that the beautiful earth still existed. He lay still for a long while thinking, but at last he stretched, got up and said, "I always knew Wee Rabbit was a fool," and added, "if he's dead it's hard on him but good perhaps for some other people."

Digitized by Google

NOTES

Mr. George G. Heye, Vice-President of the Museum, excavated during the summer a mound at Nacoochee in White County, Georgia. It was a flat top mound about seventeen feet in height and one hundred and forty feet in diameter. In the upper part of the mound were found a number of skeletons, together with fragments of incised pottery, pipes, copper ornaments and beads. The latter prove that the upper part of the mound is post-Columbian. In the lower part of the mound were found stone graves which were of an earlier period than the upper burials and appear to be pre-Columbian.

Mr. Heye has continued his archæological expeditions in the West Indies throughout the summer with marked success. Mr. M. R. Harrington in Cuba and Mr. Theodoor de Booy in Trinidad have both made discoveries of first importance.

A discovery of unusual interest for the archæology of New Jersey was made during the summer in the course of archæological investigations conducted for Mr. George L. Harrison, Jr. In a sand mound in a well-wooded district not far from Moorestown were found striking evidences of two distinct cultures and some evidence of a third and intermediate culture. In the surface of the mound were found grooved stone axes, fragments of pottery, quartz arrow-heads and a variety of implements characteristic of the Lenape Indians, the historic people of the Delaware Valley. In a depth of four feet below the surface were found a series of deposits consisting chiefly of banner stones and roughly chipped argillite blades. These rested on a stratum of white sand pronounced by geologists to be a glacial deposit. In a central position, at the same level, were the remains of a fireplace. Minute traces of bone were found also. Between the surface and this lower level were found argillite blades of finer and more finished workmanship than those below. Whether the mound was natural or artificial has not yet been determined. Dr. E. W. Hawkes and Mr. Ralph Linton, who made the excavations, are preparing a full report upon the discovery.

Digitized by Google

From Dr. Farabee has been received a large shipment of pottery which he excavated on the Island of Marajo at the mouth of the Amazon River. In this collection are a great variety of shapes and of decoration. The usual form of decoration, however, is the deeply incised conventional designs combined with raised figures freely modeled.

By last advices from Dr. Farabee he should be at the present time in the region of the Tapajos River, where he went in June to study the Munduruku Indians and other tribes of that region.

From the Egypt Exploration Fund the Museum has received a selected series of objects from the excavations at Ballabysh, in Upper Egypt.

Mrs. Archibald Barklie of Wayne, Pa., has presented to the Museum a collection of Indian beadwork and basketry obtained by her father, the late General Frank C. Armstrong, upon the Sioux and Blackfoot Reservations many years ago. The most interesting specimen in the collection is a girl's puberty robe of buffalo calfskin in which the conventional designs are applied in different colored beadwork instead of being painted, as is usual in specimens of this kind.

Mrs. Whilldin Foster has presented to the Museum a Japanese raincoat and hat.

Mr. James Henry Workman has presented through the Provost of the University an old English wine chest.

Through the generosity of Mr. John Wanamaker the Museum has acquired a valuable ethnological collection from the Eskimo of Coronation Gulf and Victoria Land. This collection was brought out by Captain Joseph Bernard, who sailed to Coronation Gulf in a small schooner in 1909 and spent five winters with the natives. Captain Bernard was at Coronation Gulf at the time of the arrival of Stefansson in 1910. The collection, which has now become the property of the Museum, was the first collection made among the people who, through Stefansson's writings, have become popularly known as the "Blond Eskimo." In the collection are many objects of native copper, such as knives, spearheads, arrowheads, fishhooks, icepicks and needles. There are also some objects made from iron acquired from civilization through other tribes. The collection contains clothing, stone cooking pots and stone lamps, horn cups,

Digitized by Google

fire-making apparatus, needlecases, sinew-back bows with quivers of arrows, a large number of harpoons, marrow pickers, combs and snow goggles.

The Museum has acquired by purchase an alabaster vase from the Uloa River in Honduras. This vase corresponds to those described and illustrated by Dr. G. B. Gordon in his report on excavations conducted by him in the Uloa River in 1898 for the Peabody Museum. The vase acquired by the Museum is the largest and most elaborate vase of this type that has been found. It was picked up by a native on a site which was discovered by Dr. Gordon in 1897. This site lies in the bank where the river cuts through the alluvial plain. The relics occur at a depth of many feet. Each year the river, during the flood, exposes, by tearing down its banks, a new section of the alluvial strata containing many objects of stone and pottery.

During the summer the Museum acquired by purchase a large and unusual collection of North American ethnology containing many rare and valuable specimens from the Indians of the Plains, California, from the northwest coast of America and from northern Alaska.

Two lecture courses have been arranged for the season of 1915–16. The first course, which will be given on Saturday afternoons, will deal especially with travels and explorations which have had for their specific object the study of primitive peoples or the excavation of ancient cities. They will be liberally illustrated either by motion picture films or by the stereopticon. This course is popular rather than technical and will be open to members of the Museum and their friends.

The second course of lectures will take place on Wednesday afternoons and is especially designed for teachers in the public schools of the City and is open also to such classes from these schools as teachers may desire to bring. The subjects of the lectures will bear a close relationship to the study of history and geography in the schools of Philadelphia. Members of the Museum and their friends are also invited.

The lecturers chosen for these two courses are in all cases men particularly qualified to present their subjects in the best and most instructive way.

Digitized by Google

Both courses of lectures will be given in the new auditorium. The Saturday course will begin on December 4th and the Teachers' Course will begin on January 5th. Following are the two programs as arranged to date. Other lectures will be announced later.

SATURDAY COURSE.

December 4. James Barnes, The Wild Life of Africa. The distinguished journalist, author and traveler, Mr. James Barnes, led into the heart of Africa one of the most remarkable expeditions of modern times. This expedition was especially equipped for the purpose of making motion pictures of the animals and of the wild tribes of men at home in the jungle. In this lecture Mr. Barnes tells the story of his experiences and accompanies his story with the motion pictures.

December 11. C. William Beebe, of the New York Zoological Park, Travels in Tibet and other Parts of the Far East. The personal impressions of a naturalist among primitive Eastern peoples. Illustrated by stereopticon.

December 18. Roy Chapman Andrews, of the American Museum of Natural History, The Water Mammals of the Far North. Mr. Andrews made an expedition under the auspices of the United States Government on a whaling ship into Bering Sea and the Arctic Ocean for the purpose of studying the habits of the whale, the walrus and the seal. The motion picture films tell the story of the normal life of these inhabitants of the northern seas, as well as of the Eskimo on their hunting expeditions.

January 8. Carl E. Akeley, Glimpses of African Wild Life. Mr. Akeley's expedition, which went out to study animal life of Africa, obtained remarkable results with regard to the human inhabitants as well as the wild beasts. The motion pictures present vivid glimpses of life in the jungle as seen by the naturalist and ethnologist.

January 15. Roy Chapman Andrews, of the American Museum of Natural History, Japan. During his varied experiences as a scientific investigator, Mr. Andrews spent a year and a half in Japan, where he visited every portion of the empire. Beautiful motion pictures accompany his personal narrative.

January 22. James Chapin, of the American Museum of Natural History, A Naturalist in Central Africa. Though not an ethnologist, Mr. Chapin lived for six years in close communi-

Digitized by Google

cation with the natives of Central Africa during his zoological investigations for the American Museum of Natural History. Few men are as familiar with the many phases of native African life as this young naturalist. Illustrated by stereopticon.

February 5. George A. Dorsey, An Anthropologist in China.

February 12. George A. Dorsey, An Anthropologist in India. Doctor Dorsey, until recently head Curator of Anthropology in the Field Museum of Natural History, made a journey through China and India with the object of obtaining motion pictures of various aspects of the life of the inhabitants. His wide experience as a traveler and student of primitive peoples and of human culture gave him exceptional qualifications for such an undertaking. Dr. Dorsey's reputation as a lecturer and as an authority on ethnology is well known.

March 18. Fay Cooper Cole, of the Field Museum of Natural History, An Ethnologist in Japan. Dr. Cole has for years been a close student of conditions in the Orient. He has made four visits to Japan to study the economic and social forces which have enabled the Japanese to realize one of the most remarkable civilizations that the world has seen. Illustrated by motion pictures.

March 25. Fay Cooper Cole, The Wild Tribes of the Philippines. Doctor Cole spent five years in the Philippine Islands under the auspices of the Field Museum of Natural History for the express purpose of studying the wild tribes in their native environment. During that time he visited many peoples and met with many unusual experiences. Illustrated with motion pictures.

Teachers' Course.

January 5. Edgar Thomson Shields, of Yarchow, West China, In Unknown China. The varied experience of a missionary during six years' travel and residence in the far interior of China. Illustrated by colored lantern slides.

January 12. Theodoor de Booy, of the Heye Museum, New York, Margarita Island. Travel and exploration in a little-known part of South America. Illustrated by stereopticon.

January 19. Herbert J. Spinden, of the American Museum of Natural History, Ruined Cities in Peten, Guatemala. Personal explorations among the scenes of an ancient and

Digitized by Google

extinct civilization in Central America: the wonderful Maya cities. Illustrated by stereopticon.

January 26. Alanson Skinner, of the American Museum of Natural History, By Canoe to Hudson Bay. Dr. Skinner has made many expeditions in Canada in quest of Indian lore. In this lecture he relates his adventure among the Indians of the northern forests. Illustrated by stereopticon.

February 2. Charles Upson Clark, of Yale University, Travels in Spain. Prof. Clark's lectures on Spain, ancient and modern, have become well known throughout the country. No lecturer of the present day is able to present his subject in a clearer or more attractive way than Prof. Clark. In this lecture the distinguished classical scholar takes one through Catalonia, Aragon, old Castile and Leon, Madrid, Cordova and Granada, with the Alhambra. In Andalusia we are introduced to the life of the Roman and the Moor and in modern Madrid we are introduced to the bull fight. Illustrated by stereopticon.

February 9. Frederick Monsen, The Indians of the Painted Desert. Mr. Monsen's wonderful colored lantern slides of the Indians that inhabit the great southwestern portion of the United States have never been surpassed for picturesque charm.

February 16. Charles W. Furlong, Brazil, the Land of the Southern Cross. Mr. Furlong is an artist as well as a traveler and explorer with a gift for keeping his audience in close and sympathetic touch with the people and scenes which he describes. Illustrated by stereopticon.

February 23. Walton Brooks McDaniel, of the University of Pennsylvania, The Life of a Roman Woman. An entertaining and instructive sketch of the position of woman in the domestic, social and civic life of ancient Rome, with many illustrations taken from Roman sculpture and painting.

March 1. Mrs. Joseph M. Dohan (Edith H. Hall), The Earliest Civilization of Greece. Mrs. Dohan is one of the ablest scholars in the field of prehistoric Greece. By excavations which she conducted for the University Museum during several years in Crete she has made substantial contributions to our knowledge of the beginnings of civilization in Europe. Illustrated by stereopticon.

Digitized by Google

Publications of the University Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895–97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V. Hilprecht, 1904, $2.50.

Early Babylonian Personal Names of the Hammurabi Dynasty, by Hermann Ranke, 1905, $2.00.

A New Boundary Stone of Nebuchadrezzar I, by William J. Hinke, 1907, $3.50.

Babylonian Section

Series A Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrman, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.
Part 1, chiefly from Sippar, by Hermann Ranke, 1906, $6.00.
Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.
Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.
Part 1, by H. V. Hilprecht, 1906, $5.00.

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.
Part 1, Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1: Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.
No. 2: Miscellaneous Religious Texts, by George A. Barton. In Press.

Vol. II, No. 1: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1912, $4.00.
No. 2: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, by A. T. Clay, 1912, $3.00.

Vol. III: Aramaic Incantation Texts from Nippur, by James A. Montgomery, 1913, $5.00.

Vol. IV, No. 1: Historical Texts, by Arno Poebel, 1914, $5.00.

Vol. V: Historical and Grammatical Texts (Plates), by Arno Poebel, 1914, $10.00.

Digitized by Google

Vol. VI, No. 1: Grammatical Texts, by Arno Poebel, 1914, $2.00.

Vol. VII: Babylonian Letters of the Hammurapi Period, by Arthur Ungnad, 1915, $5.00.

Vol. VIII, No. 1: Legal and Administrative Documents Chiefly from the Dynasties of Isin and Larsa, by Edward Chiera, 1914, $5.00.

No. 2: Practice Names from the Temple School of Nippur, by Edward Chiera. In Preparation.

Vol. IX, No. 1: Sumerian Business and Administrative Documents from the earliest times to the Dynasty of Agade, by George A. Barton, 1915, $5.00.

Vol. X, No. 1: Sumerian Epic of Paradise, the Flood and the Fall of Man, by Stephen Langdon, 1915, $5.00.

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscription of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No. 1: Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.

No. 2: Ceremonial Songs of the Creek and Yuchi Indians, by Frank G. Speck, 1911, $2.50.

Vol. II, No. 1: Takelma Texts, by Edward Sapir, 1909, $2.50.

No. 2: Chasta Costa Phonology and Morphology, by Edward Sapir, 1914, $1.50.

Vol. III, No. 1: Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.

No. 2: Excavations in Eastern Crete, Sphoungaras, by Edith H. Hall, 1912, $2.00.

No. 3: Excavations in Eastern Crete, Vrokastro, by Edith H. Hall, 1913, $5.00.

Vol. IV, No. 1: The Tahltan Indians, by G. T. Emmons, 1911, $5.00.

No. 2: Sacred Bundles of the Sac and Fox Indians, by M. R. Harrington, 1914, $5.00.

Vol. V: The Book of Chilam Balam of Chumayel, with introduction by G. B. Gordon, 1912, $10.00.

Vol. VI, No. 1: Human Skulls from Gazelle Peninsula, by George Grant MacCurdy, 1914, $1.50.

No. 2: The Dance Festivals of the Alaskan Eskimo, by E. W. Hawkes, 1914, $2.00.

The publications of the University Museum may be procured from the following agencies: The University Museum, Philadelphia; Bernard Quaritch, London; Karl W. Hiersemann, Leipzig; Paul Geuthner, Paris.

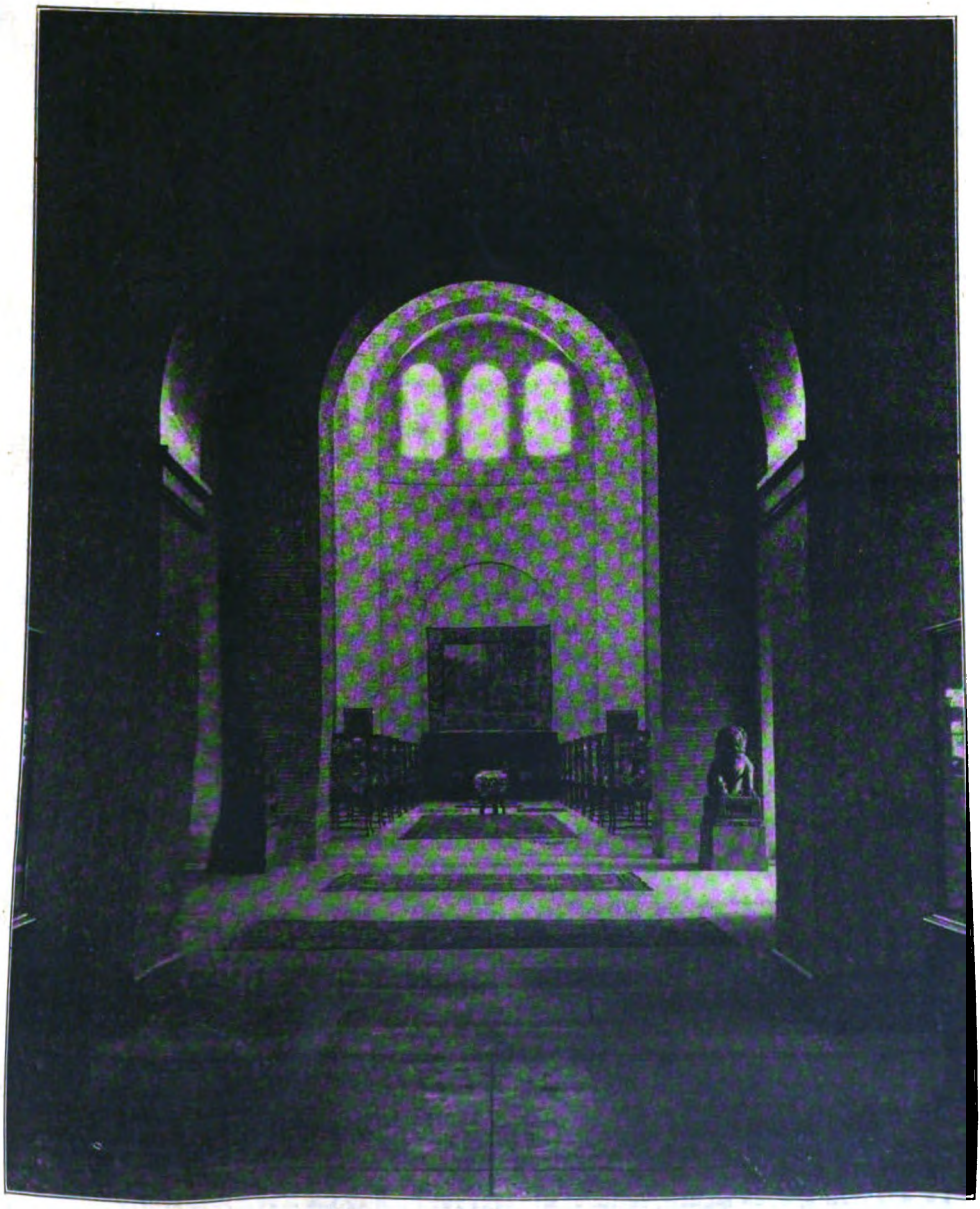
Digitized by Google

13.05
>4 j

UNIVERSITY OF PENNSYLVANIA

THE MUSEUM JOURNAL

VOL. VI PHILADELPHIA, DECEMBER, 1915 No. 4



PUBLISHED QUARTERLY BY THE UNIVERSITY MUSEUM

Digitized by Google

Form of Bequest

I GIVE AND BEQUEATH TO THE TRUSTEES OF THE UNIVERSITY OF PENNSYLVANIA THE SUM OF.....DOLLARS, IN TRUST FOR THE USES OF THE UNIVERSITY MUSEUM. (HERE SPECIFY IN DETAIL THE PURPOSES.)

Officers

President

ECKLEY B. COXE, Jr., F. R. A. I.

Vice-Presidents

GEORGE G. HEYE — JOHN WANAMAKER, LL.D.

CHARLES C. HARRISON, LL.D. — JOHN CADWALADER, LL.D.

Secretary

B. FRANKLIN PEPPER

Treasurer

WILLIAM H. HUTT, Jr.

Board of Managers

(Ex-Officio)

THE MAYOR OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE SELECT COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMON COUNCIL OF THE CITY OF PHILADELPHIA

THE PRESIDENT OF THE COMMISSIONERS OF FAIRMOUNT PARK

For the Trustees

EDGAR F. SMITH, Ph.D., Sc.D., L.H.D., LL.D. (Ex-Officio)

JOHN CADWALADER, LL.D. — J. LEVERING JONES

CHARLES C. HARRISON, LL.D. — LOUIS C. MADEIRA

Elected for a term of four years

FRANK BATTLES — PIERRE S. du PONT

T. BROOM BELFIELD — NORTON DOWNS, M.D

HENRY H. BONNELL — GEORGE L. HARRISON, Jr.

E. W. CLARK, Jr. — GEORGE G. HEYE

S. W. COLTON, Jr. — JOHN S. NEWBOLD

ECKLEY B. COXE, Jr., F. R. A. I. — B. FRANKLIN PEPPER

JACOB S. DISSTON — E. MARSHALL SCULL

JOHN WANAMAKER, LL.D.

Executive Officers

Director, G. B. GORDON, Sc.D.

Assistant Secretary and Assistant Treasurer, J. M. McHUGH

Membership Rules

THERE ARE FOUR CLASSES OF MEMBERSHIP IN THE MUSEUM:

FELLOWS FOR LIFE, WHO CONTRIBUTE $1,000

FELLOWSHIP MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $100

SUSTAINING MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF..... $25

ANNUAL MEMBERS, WHO PAY AN ANNUAL CONTRIBUTION OF $10

All classes of members are entitled to the following privileges. Admission to the Museum at all reasonable times; an invitation to any regular reception given by the Board of Managers at the Museum; invitations and reserved seats at lectures; the Museum Journal; copies of all guides and handbooks published by the Museum and free use of the Library. In addition to the privileges to which all classes of members are entitled, Sustaining Members and Fellows receive, upon request, copies of all books published by the Museum.

Digitized by Google

THE
MUSEUM JOURNAL

VOL. VI PHILADELPHIA, DECEMBER, 1915 No. 4

THE BUILDING

THE new section of the building was finished in October. The auditorium is already in use and the exhibition hall, which is the main feature of the new part, will be opened in February.

The construction just completed follows broadly the original architects' plans, approved in 1898 when the entire plan of the Museum building was laid out for gradual development by sections. Four years ago, in January, 1912, the same association of architects that was responsible for the original plan went to work on the details and specifications for the second section. For reasons of practical Museum administration and the adaptability of the building to its uses, they were asked to make certain important departures from the original design. These changes, as it happened, involved great differences in the principles of construction and gave rise to new problems for the architects to solve.

Architecturally the new section consists of a rotunda 90 feet in its interior diameter. In the requirements submitted to the architects, the lower part of this rotunda was to be used for an auditorium and the upper part for an exhibition hall, the latter to be surmounted by a dome. The entire height of this rotunda is 134 feet, divided as follows.

From the floor of the exhibition hall to the top of the dome measures 90 feet; from the floor of the auditorium to the ceiling in the center, 32 feet; from the foundations to the floor of the auditorium there is a basement space 12 feet in height in which the ventilating apparatus is installed. A special feature of the whole is the dome surmounting the rotunda. It was originally planned to support this dome on a series of piers, dividing the interior into a central space and an ambulatory, the piers in the upper section corre-

Digitized by Google

sponding to those in the lower sections. This scheme of piers with its ambulatory arrangement was a feature which it was desirable to eliminate, both in the auditorium and in the exhibition hall directly above it. To solve the problem which this change involved the architects decided to introduce into the construction of the circular walls eight pilasters supporting eight arches to carry the weight of the dome. As the diameter of the hall to be covered by the dome is 90 feet, the problem was not one of every-day occurrence. A new and modern method, which is in reality a revival of an ancient method, was adopted for the building of the dome itself and helped greatly in the solution of the problem. This method is what is known as the Guastavino construction. The units of this construction are tiles about an inch in thickness, laid flat in concentric circles and in overlapping layers from the spring of the dome to its apex. The roof rests directly upon this tile construction. There is no steel and no supporting trusses in any part of the dome or the roof. The ceiling of the auditorium, the diameter of which corresponds to that of the hall above, is constructed in exactly the same way as the dome above the great hall. The only difference between the two is that the top of the hall is a dome, the surface of which is a hemisphere, and the ceiling of the auditorium is a dome, of which the surface is a sector of a sphere, the center of which is many feet underground. The latter makes a very flat dome, which, however, supports the floor of the hall above and all of the weight which may be placed upon it, the maximum of which is fixed at a distributed load of 200 pounds per square foot of floor area.

In the complete plan of the Museum building as originally designed there are three rotundas, a larger central one and two smaller ones, each surmounted by a dome. The rotunda which has now been completed, is the one which on the general plan stands to the west of the large central rotunda. This central rotunda and the one which on the general plan stands to the east of it to balance the one that is finished, have not been constructed. They are to be in that part of the building the foundations of which have not yet been laid.

The Charles Custis Harrison Hall

The principal hall in the new rotunda corresponds with the main floor of the building. It is 90 feet in diameter and 90 feet high in the center. The light is admitted through a lantern in

Digitized by Google

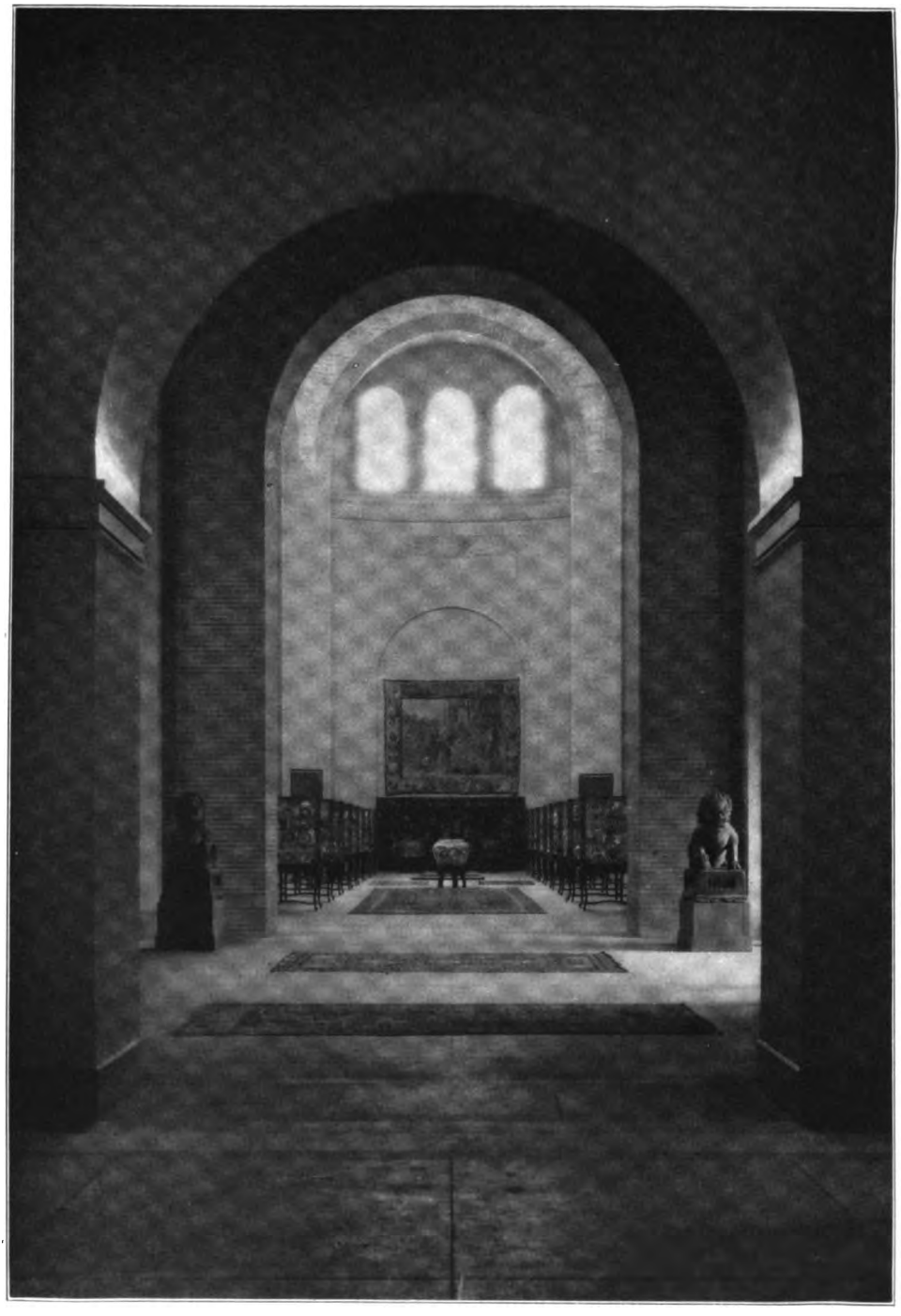


FIG. 85.—View looking into The Charles Custis Harrison Hall.

Digitized by Google

the eye of the dome and through a series of windows under the arches that support the dome. These windows are of glass that is hammered and ground. The walls are interrupted by the eight pilasters supporting the arches. These walls are of gray-brown brick and the ceiling of the dome is of tile of corresponding color. There is no ornament except four small conventional panels below the windows.

The electric lighting is accomplished by a series of thirty-six lamps placed under the lantern in the eye of the dome. Under these lamps is a diffusing sash of ground glass.

At a meeting of the Board of Managers held in the spring, a proposal which met with general approval was made to call this very dignified and monumental hall after the president, Mr. Coxe, out of regard for his great service to the Museum during a number of years and in recognition of his generosity in providing for the maintenance of the Museum as well as for contributing to the building funds and to the expeditions that are in the field.

At a stated meeting of the Board of Managers held on December 17th, Mr. Coxe altered this decision by proposing another resolution. Mr. Coxe on this occasion made the following remarks.

"Gentlemen: Last spring you were so good as to say that the large dome, now finished, should be called the Coxe Dome. I am truly grateful for that, but I feel there is another person, Mr. Charles Custis Harrison, who has done far more for the Museum and for the University than any one else. With your permission I would request that the name be changed from the Eckley B. Coxe Jr. Dome to the Charles Custis Harrison Dome and be thereby known henceforth."

The resolution was unanimously adopted by the Board and Dr. Harrison replied as follows.

"Gentlemen: When our director, Dr. Gordon, reported a few months ago that the new dome or hall had been practically completed, it fell to my good fortune to make the motion that this important addition to the University Museum Buildings shall be known as the Eckley Brinton Coxe Jr. Dome, and this resolution was unanimously and affectionately adopted by the Board. Shortly after that meeting, however, Mr. Coxe called to see me and said that it would be much more agreeable to him if a change could be made and the new hall be named after myself instead of after him. I

Digitized by Google

asked Mr. Coxe if he would be good enough to let the matter rest for a few months, with the hope upon my mind that after all Mr. Coxe would consent to have the hall named after him. My friend and classmate, Mr. Cadwalader, also called to see me with the same object as Mr. Coxe, and we too agreed to let the matter rest for a time.

"Naturally, I most gratefully accept the compliment and distinction which our president and you have offered to me this afternoon, and I therefore do so with my sincere and best thanks. May

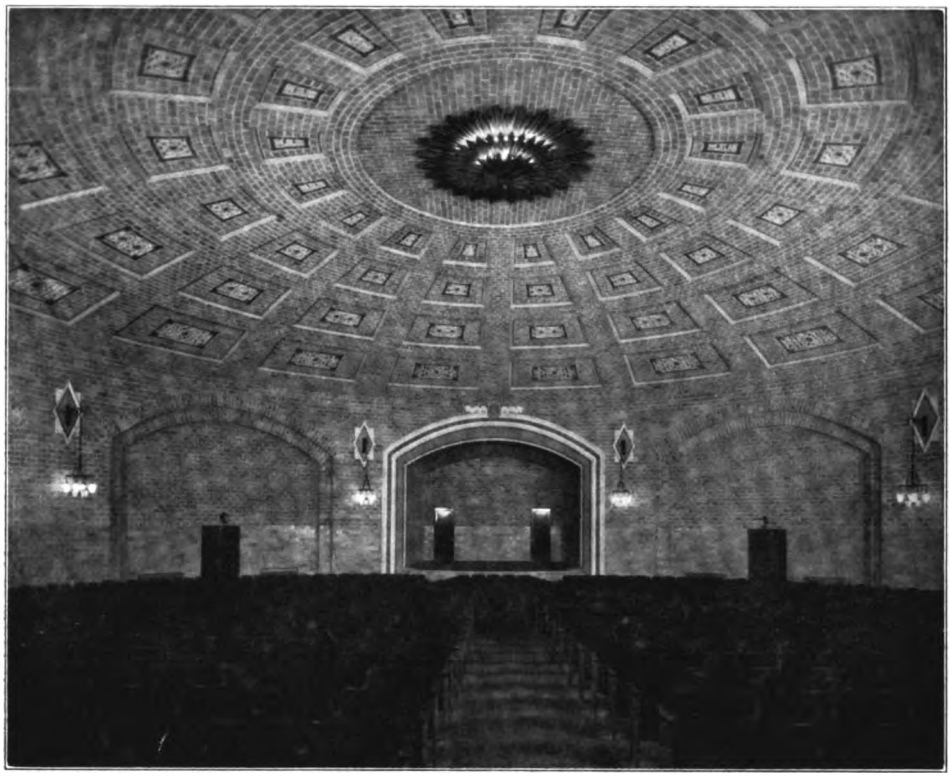


FIG. 86.—Interior of the Auditorium.

I add that three motives animate me in my work for the Museum. The first is its public consequence to the City of Philadelphia and the humanizing and civilizing influence of the Museum. The second reason grows out of the agreeable companionship and relations which we all have together and which we have now had for a number of years, so that our joint work for the advancement of the Museum has become a happy association. We all understand each other's purposes, and each appreciates the work of the other. But

Digitized by Google

the third and dominating motive with me is a strong feeling of loyalty to our president, Mr. Coxe. His devotion to the Museum and his generosity not only to this institution, but to many other institutions in the City of Philadelphia, claim the loyal support of every citizen. Mr. Coxe and Gentlemen of the Board, I can only thank you again."

The New Auditorium

Among the needs that have made themselves increasingly felt along with the growing usefulness of the Museum, none has been more generally felt than the need of a good auditorium, of adequate seating capacity and proper ventilation. If it has taken many years to supply this need, it has at least been well and handsomely provided in the end.

The new auditorium was opened on December 5th with an audience of 1,200 people, which taxed it to its fullest capacity. The actual number of seats is 829, so that the rest of the persons present occupied the standing room. Several hundred more went away when they found the hall full. This audience listened for two hours to Mr. James Barnes, the well-known author and traveler, while he told of his journey across Africa with the accompaniment of his motion pictures.

There were no exercises connected with the opening other than a very brief address by the director, Dr. Gordon, who spoke as follows.

"It is my agreeable duty on this very pleasant occasion to extend to you on behalf of the President and Board of Managers of the University Museum, a very cordial welcome. This auditorium, which has been three years in building, is now ready to be opened and dedicated to the uses for which it was designed.

"It is a matter of general regret that the President himself should be unable to be present. His absence, unfortunately, is unavoidable. It is especially on his behalf that I am speaking and on behalf of his close associates in planning and providing for the construction of this hall. If these gentlemen could have spoken to you they could have told you how they worked together for the accomplishment of this splendid undertaking and they could also have spoken words of welcome that would, I am sure, have reached your hearts and made you warm towards this work that is being performed under these auspices for art, for science and for the people.

Digitized by Google

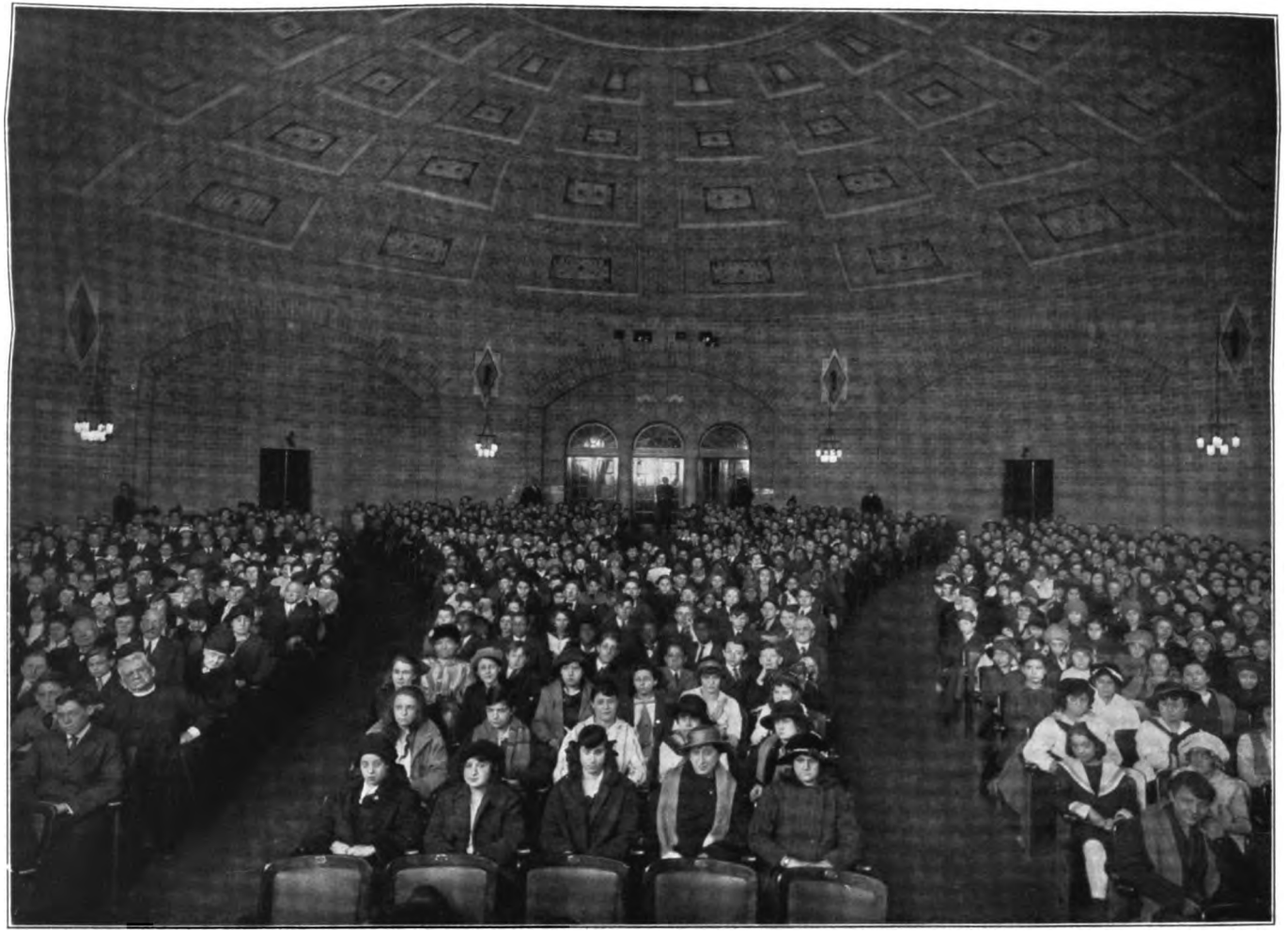


FIG. 87.—The Auditorium filled with classes from the Elementary Schools at a Wednesday afternoon lecture.

Digitized by Google

"It is impossible to speak of this work without associating therewith the names of President Coxe and Dr. Harrison, for their generous efforts are responsible for the fruitful results which you see and which it is your privilege to enjoy. I think that I accurately express their sentiments and the sentiments of the rest of the Board of Managers and of all of us, when I say that your presence here today is a source of great pleasure and satisfaction. It justifies and repays in a very large degree the efforts that have been made, and at the same time it gives encouragement to the future activities of the Museum, of which the functions of this auditorium will form an important part.

"These functions are to enable the Museum to enlarge its usefulness and to make proper provision for the Museum lectures, which it is our constant effort to render both instructive and entertaining.

"The architects are, I believe, to be congratulated on having worked out successfully a plan which answers so well the demands that were put upon them. From the design of the interior and its decoration, to the heating and ventilating systems, everything has been done according to the most approved methods of modern science, governed by the principles of design and combined with artistic treatment. The physical well-being of the audiences has not been considered less than their intellectual welfare.

"Some of you, I have no doubt, will remember, as I do, the old lecture room in the west wing of the building and the struggles which we enjoyed there for so long. I can remember, a few years ago, when audiences of fifty people or thereabouts listened with mild tolerance to the lecturers who addressed them, and I have a very distinct recollection of a day when I myself was the lecturer and I had the pleasure of addressing a handful of people, most of whom left before I was through. I have never been able to learn whether it was the bad air of that room or whether my audience had to catch a train. The thought that is uppermost in my mind is simply that the difference between that and this bears witness that we have not worked in vain.

"It is our confident expectation that this beautiful auditorium, which so auspiciously opens its doors today, is destined to a long life of increasing usefulness.

"The lecture programme, as you will have seen, contains some well known names and some that are not so well known, but all are chosen on account of their special fitness and because of some

Digitized by Google

FIG. 88.—The Auditorium filled with classes from the High Schools at a Wednesday afternoon lecture.

Digitized by Google

definite achievement by which they have added to the sum of human knowledge. The subjects are various, but they are all related to one definite theme, which is Mankind in its progressive development. This is the fixed idea that we have followed in the past and it has guided us in the present programme.

"Many of these lectures, as you may have noticed, have for their subjects, explorations which bring to our knowledge strange races of people and their natural environment. The distinguished lecturer who has been chosen specially for this very pleasant occasion is one of those fearless explorers through whose energy and resourcefulness the most inaccessible parts of the earth and its most unfamiliar inhabitants are brought right into our normal lives and made a part of our normal experiences. Mr. James Barnes, whose reputation as an author is perhaps even greater than his fame as an explorer, has penetrated some of the most difficult parts of the African continent, and by means of the moving picture camera and an inexhaustible fund of patience, is enabled to reproduce for our benefit the scenes and incidents of that remarkable journey. I have the pleasure of introducing to you Mr. James Barnes."

This was the first time that the hall had an audience in it and therefore it was the first opportunity of testing thoroughly the acoustic properties and the ventilation. In regard to the first, it was remarked that with the audience present, words spoken on the platform can be heard distinctly in any part of the room and that there is not the faintest echo. These facts had already been observed by tests in the empty room, the only difference being that when the room is empty the speaker on the platform speaking in low tones can be heard even more distinctly all over the auditorium than is the case when the seats are full. The acoustic conditions are such that under all circumstances it is easy for the speaker and agreeable to the audience.

The ventilating apparatus has proved adequate to the needs of the hall. It consists of an air-conditioning plant, in which the air is washed and tempered. It is then driven by fans into ducts which distribute it evenly under the concrete floor of the auditorium. Under each seat the floor has a round opening protected by a mushroom-shaped cap. Through these openings the air enters the auditorium under pressure, the temperature at which it enters being registered on a dial and subject to regulation. The temperature of

Digitized by Google

the auditorium is also registered on a dial in the machine room where it can be watched by the engineer. The ceiling of the auditorium is perforated by decorative grilles, through which the used air is ejected into a chamber which extends the full diameter of the hall. From this chamber the exhaust air is thrown through the walls of the building by means of four revolving fans.

By means of these devices the air in the auditorium is kept fresh and pure and at an even temperature when filled with people. The amount of washed and tempered air that enters the auditorium through the floor is 25,000 cubic feet per minute, or 1,500,000 cubic feet per hour. When there are 1,000 people in the room, therefore, each person is supplied with 25 cubic feet of air per minute, or 15,000 cubic feet per hour. These figures will serve to explain why the air in the auditorium is as sweet at the end of a two hour lecture as at the beginning even though more than 1,000 people be present.

The ceiling is a flat dome divided in panels radiating from a plain circular area in the center. Each panel is centered by an ornamental grille of white glazed tile for ventilation and bordered by a plain tile band, with a green semiglaze. All the rest of the ceiling as well as the walls is lined with a gray-brown tile, soft burned and porous. The lower four feet of the walls, however, have the same tile hard burned and provided with a thin glaze to permit of washing. The color of these is the same as the rest of the wall surface and the difference in the character of the tile can hardly be detected by the eye. The stage is built as an extension of the building southward and does not project into the room, Its walls are finished with the same gray-brown soft-burned porous tile, except the proscenium arch, which is finished in a soft green semiglaze tile and is bordered by a narrow band of brown tiles sustaining a running ornament.

The lighting is entirely artificial. In the center of the domed ceiling is a bronze sunburst; on the walls are eight chandeliers.

The booth for the lantern and motion picture machine is outside the three-foot brick wall of the auditorium which is perforated as the pieces of apparatus require.

The original design of the auditorium was somewhat different. It was to have been broken by a series of arches around the circumference dividing the space into an audience chamber and an ambulatory.

Digitized by Google

For good reasons this place was abandoned in favor of the one which has been completed but found a very complete solution of the difficult problems of construction which were thus presented to them.

The Museum and the Schools

For several years the University Museum has invited the teachers of the city to make use of the Museum by bringing classes of pupils to talks given in the exhibition rooms or in the lecture room. These talks have proved increasingly attractive and useful and consequently have been attended by larger numbers each year. This year, in addition to the usual programme, the increased facilities of the Museum have enabled us to offer a special course of lectures on Wednesday afternoons for the benefit of the schools of the city. These talks, which are upon subjects adapted to the ages and mental attainments of the pupils, are given by well known lecturers who are especially qualified for the task and who are engaged for the purpose specified.

Some of these lectures are adapted to the needs of the High Schools and others are adapted to the needs of the Elementary Schools. On several of these occasions the whole number of seats was reserved several weeks in advance. It is gratifying to find that the cooperation of the district superintendents, the supervising principals and of the teachers generally has been more pronounced this year than ever before and with this admirable and growing spirit of cooperation, we may expect that this useful work will be an increasing influence for good in the community. It will be the effort of the Museum to conform more and more closely in its selection of subjects, to the needs of the pupils and the desires of the teachers.

Digitized by Google

THE COPPER ESKIMO

WHEN Stefansson was making his ethnological researches among the Eskimo of Coronation Gulf, he met Captain Joseph Bernard, who, with his little ship the Teddy Bear, was already wintering nearby. This man, like most people in new or little known lands, traded with the natives and thus acquired a large amount of material representative of the native culture. This collection was recently acquired by the Museum, through the generosity of Mr. John Wanamaker, and now forms one of its most interesting ethnological collections. Its interest lies not only in the several new types and forms of articles represented, but also in the fact that it is the first, or one of the first, of the few collections brought from this little known part of the continent.

For their implements the natives depend so much on copper that they have been given the name "Copper Eskimo." It is among these people that Stefansson reported finding "Blond Eskimo."

Copper, however, is not the only thing which nature has supplied in abundance, for not far inland are large deposits of stone from which pots, kettles and lamps can be made. Driftwood also occurs. Seal in winter and caribou in summer are so plentiful as to be the main sources of food. And yet despite the presence of so many helpful things the life of the people is not always an easy one. In the winter there may be days or even weeks when it is so stormy or cloudy that it is impossible to go hunting, and on such occasions, hunger and even famine may prevail. In fact, a winter seldom passes without some of the natives having to eat skins and sinews which may have been stored up for clothing or bedding.

The dress of the Copper Eskimo, while much like that worn elsewhere in the Arctic, differs in detail. Both the men and women wear coats or frocks which are very much alike in cut, differing only in the hood, which for the women is large and for the men is short and small. The garment itself resembles very much the modern dress coat, except that this coat has a hood and is not open in front. The coats are made of caribou skin, the white skin being often combined with the gray to form a very attractive garment. The man's coat is usually decorated with a bone button in the small

Digitized by Google

of the back and sometimes with a number of strings worn at different places. For decorating the woman's coat, the ears and teeth of caribou and often the skins of small animals are attached to the back. In winter or cold weather two coats are worn, an outer decorated one with the hair side out, and an inner one with the hair in. For dancing and ceremonies much time and work are spent in preparing the clothing. One ceremonial woman's coat of gray skin is quite elaborately trimmed with narrow strips of red and black hairless skin and with white hide having the hair on. Quite similar to this coat in material and decoration are two hats which have in addition to the narrow strips of hide, a strip of loon skin with the feathers still on. On top of these hats one or two loon beaks stand upright, and at the back a weasel skin is attached.

Both men and women wear breeches of the same material and decoration as their coats. These breeches are much higher waisted than are those of other Eskimo. The men's extend from well above the waist to well below the knee, where they lap over the boots, two pairs of which are worn in winter. Inside of these boots next to the feet a pair of soft slippers is worn. One pair of well-made hairless moccasins is worn between the two pairs of boots and a second pair outside of them. The soles of both boots and moccasins are usually strengthened with a strip of leather sewed across the ball of the foot and another across the heel. This may make eight or ten thicknesses of skin under the feet. The women's breeches are tight fitting and extend only to the middle of the thigh, where they are tucked into the high boots or stockings which are tied to the belt. These garments, made with the hair either on or off, fit closely about the foot and ankle and then become larger and larger until at the top they may be nearly a yard around. Two pairs of these stockings with extra moccasins, as well as two pairs of breeches are worn in winter.

Stefansson's remark that "the clothing worn by these people is as irrational as any worn in civilized countries," is certainly well founded, for nothing but style or custom could endorse many of their garments. The man's coat with its short sleeves, which do not reach to the short mittens, and the small hood, which but partly covers the head, is certainly not the best sort of garment for cold weather. The boots of the women are so large as to hinder walking and also so loose as to readily admit snow. The men's breeches, not having puckering strings at the bottoms, leave the knee exposed.

Digitized by Google

And still more strange is the fact that many of the people prefer to suffer cold by wearing their regular clothing, than to keep warm in the long coats and warm gloves possessed by all of them and worn mainly in house building.

Aside from clothing, the articles made by the Copper Eskimo show much ingenuity, for with the simplest of tools, articles of remarkable workmanship are made. Several types of knives are used. The material available, the preference of the maker and the probable use of the weapon, determine its form. In addition to the bone knives which are used only in making snow houses, there are knives of copper and iron. There is a long copper knife made especially for snow cutting, but many prefer to use the dag or dirk-like knife with its double-edged metal blade and long handle. These dags and knives, like butcher knives, some with the ordinary style handle and some with a handle much longer, are used by the men in making snow houses and in cutting up game. A special knife is used for working wood and in making implements. This knife, with its short crooked blade and long antler handle, is much like the work knife used throughout the far north.

One other cutting instrument of great importance is the ulu or woman's knife. This ulu, with its curved blade of iron, copper, tin or even slate, is used in many ways, such as cutting up animals for food and skins for clothing. In eating, a ulu is nearly always preferred for cutting the meat. Especially is this true if the knife be of copper. The shank which connects the blade and the handle is made flat enough to allow deep cuts to be made.

In order to clean and soften skins, their inner surface must be carefully scraped and worked. For this purpose a pistol-shaped scraper of antler having a small fan-shaped copper blade is used. This sort of scraper is seldom if ever used among any other people. An adz is used in working wood and in making stone lamps and kettles. This small tool, with its sharp, well-made copper blade, attached to a handle of antler, is very much like those used in Europe in the Bronze Age. Another ingenious tool is a saw resembling a back-saw. This is made of a serrated piece of sheet iron riveted to an antler handle. Large pieces of copper are pounded into shape and sharpened to form chisels or ice picks. These blades are set into antler handles, which for the ice picks are cut slanting so that they may be attached to poles. With this new type of tool, holes are easily and quickly cut through the ice.

Digitized by Google

Fishing is carried on throughout the year by those unable to hunt the seal and caribou. Beside spearing fish, several methods of fishing are employed. The oddest of these is by using a large gaff of antler having two long copper prongs. This is attached to a long pole and lowered through a hole in the ice. Here it is held until the fisherman feels something touch the pole. Then it is quickly drawn up and, if successful, the prongs have caught the fish. In much the same manner a long barbless copper hook and sinew line are used. In this case a few pieces of bone are attached to the hook to serve as lures. A simpler form is a short line with a small hook and a separate lure. With these simple forms of fishing tackle it is often possible to secure large amounts of fish.

Seals are the main source of food in winter, so the men are well provided with weapons to secure them. The harpoon is the principal one used, but to it are added some minor articles such as the snow stick and seal indicator. Throughout the north the harpoons are based on the same principle, but differences occur from place to place. The harpoon used by the Copper Eskimo is composed of several parts. The shaft of wood three or four feet long, has a spur of antler spliced to one end to serve as an ice pick. To the other end is riveted a short shaft of bone or ivory having a socket in its end. Into this opening is fitted a rod of bone about eighteen inches long. The other end of this rod is pointed to fit into the harpoon head or, if necessary, to stab with. The heads are bone or ivory with a small copper or iron point. However, a few heads entirely of iron or brass are used. Through a hole in the harpoon head is attached a line of hide or braided sinew, by means of which the harpooned seal is retrieved.

Often in hunting the snow stick is used to locate the center of the hole through which the seal rises to breathe. The snow stick is a cane-like bone rod tipped with iron or horn. It is used mainly for testing snow to see if it is in the right condition for making snow houses. The seal indicator is a slender needle-shaped rod with a string and bone peg attached to its eye. After the center of an air hole has been located the seal indicator is thrust through the snow so that its tip is just below the water. Thus the seal, upon coming to the surface, raises the indicator. This warns the man, who quickly drives his harpoon into the animal. After drawing the seal to the surface and clubbing or stabbing it, the hunter pins up its wounds with bone pins, so that the blood will not be lost, attaches a line and drags his game home.

Digitized by Google

In summer, for hunting caribou, bows and arrows are mainly used. The bow with its case, ten to twenty arrows in a quiver, and a pouch or two of odds and ends, constitute an outfit. Black seal skin, often decorated with strips of white skin, is nearly always used to make the bow case and quiver. For carrying, these are attached to a bone handle or a strap. The bow resembles the one used by the Tartars. It is made of three pieces of spruce spliced together and backed with a number of cords of sinew. As this backing constantly demands attention to keep the bow at its best, a pair of sinew twisters for adjusting the backing accompany each bow. The arrows show great diversity, for there are seldom two alike. Points of bone, copper, iron or even brass are found. There may or may not be foreshafts, and barbs may not occur, or there may be from one to eight or ten barbs. Even in feathering no special method is used, as is the case among almost all other tribes. Arrows with no feathers, some with two or three half feathers and others with two entire feathers, are often in the same quiver. The feathers from almost all of the large birds of the north are used, but the feathers of the owl, loon and eagle are the most common. Another odd thing about the arrows is that nearly all of them are made of from three to eight pieces of wood. At first this seems to be due to lack of material, but this is not the case. A man will often take a straight stick and cut it into several pieces and then he will splice and glue these together to form an arrow shaft. The arrows average about three feet in length. This is much longer than the arrows used elsewhere in the Arctic region. The pouches attached to the bow cases or quivers contain parts of arrows, bone tubes for drinking purposes, bone pins or plugs to stop the wounds of dead animals, bone handles to attach to lines for drawing animals or sleds, pieces of sinew and other small articles.

For sewing and garment making the women of Coronation Gulf have several interesting articles, of which the scissors are the oddest. One pair has been carefully cut out of bone and strips of iron riveted on to form cutting edges. Another pair is rather crudely cut out of sheet iron. Needles of iron or copper are very valuable and scarce, so cases are made to contain them. A few years ago a needle was of the same value as a butcher knife or a complete bow outfit. The manufacture of a needle requires much time and skill, for after it has been pounded into shape and sharpened it may be broken in drilling the eye. The needle case is a caribou leg bone, which has

Digitized by Google

been cut off at each end, cleaned of marrow and decorated with a simple incised design. Through the bone is a strip of leather into which is thrust the one or two needles. At one end of the strap one or more hooks or toggles are usually attached. These serve to fasten the case to the belt or to hold the scissors or thimble. The thimble is of bone, open at the end, and pitted only over a small part of the surface. To the other end of the case strap may be attached bone implements used to pick marrow from bones or to crease with in making moccasins.

For fire making there are bags of squirrel or other skin, which contain two pieces of pyrites and a leather case of pussy willow down. Fires are started in the same manner that flint and steel are used elsewhere. Sparks are struck from the pyrites onto the down, which serves as tinder. The fire making outfits often include pouches made of the skin of birds' feet. These pouches contain moss or other material to serve as lamp wicks.

The lamps are similar to those used by other Arctic people. In size much variation is found, the lamps used on hunting trips are small, being six or eight inches long, while those used in the household may be as much as three feet long. The stone pots also show a wide range in size, some holding as much as four or five gallons. As several months are required to make a large pot, it is carefully repaired with copper strips if it becomes broken. Many of the pots in the collection show signs of repairs. A blubber beater made of musk ox horn is used by the natives to pound blubber so that it may be more readily used as fuel.

Large cups and ladles are likewise made of horn to use in serving the soup which forms part of every cooked meal. These cups in many cases have been broken and repaired by riveting a piece of horn over the broken place. A cup similar to the horn cups but cut out of stone is one of the new features of the collection.

Aside from the stone lamps and kettles used in the regular work, there are a number of toy pots and lamps for the children. Many other articles, similar to those found elsewhere in the far north, are included in the collection. Among these are the cup and ball game, wooden goggles, bone combs and bow drills.

B. W. M.

Digitized by Google

AN ATTIC BLACK-FIGURED PANEL-AMPHORA IN THE UNIVERSITY MUSEUM

IN 1896 the Museum obtained a small group of Greek vases, which are said to have come from the Greek Islands, especially Chios and Samos, are in their way among the most interesting possessions of the Mediterranean Section of the Museum. The

FIG. 89.—Attic black-figured panel Amphora. Obverse.

amphora which I wish to describe in this article (Figs. 89 and 90) is one of this group.

The shape of the vase is interesting. It has the neck sharply divided from the body and the designs in panels on each side. This is rather unusual, as the amphoræ with designs in panels are usually of an entirely different shape, with the neck running into the body

Digitized by Google

(Fig. 91). A vase of this shape would usually at this time, that is, in the end of the sixth century B. C., be left completely in the color of the clay and have designs in black figures on the red body. This would be called a red-bodied amphora (Fig. 92). Now the amphora shown in Figs. 89 and 90 has the decorative scheme of a panel amphora, and is in shape a modified form of the red-bodied amphora. But the red-bodied amphora is not, as a rule, so slender; it is larger and the neck is not so large in proportion to the body as in this

FIG. 90.—Attic black-figured panel Amphora. Reverse.

vase. This vase is in shape much more closely related to the characteristic form of the following period, when the designs were in red figures on a black ground, which begins in the next century, and which has been supposed to be peculiar to that period—the form known as the "Nolan" amphora, from the fact that they were first found in Nola, in Southern Italy. There are no examples of "Nolan" amphoræ in the Museum, but there is one at Memorial Hall, of which I give an outline (Fig. 93).

Digitized by Google

Another important feature of the vase (Figs. 89 and 90) is the decoration of the neck, with its three palmettes, of which the central one points downwards. The writer has been engaged for some time in making a study of the vases of this shape in the black-figured technique, which he hopes to publish soon. The conclusion which he has reached is that the vases of this shape can be divided into two classes, according to the way the central palmette points, one of which is considerably earlier than the other in date. Of the first class, which dates from the middle of the black-figured period, a good many of the vases seem to be by the same hand; of the second,

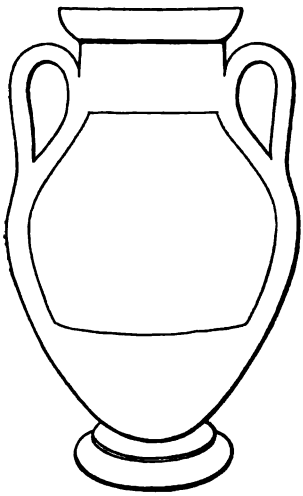


FIG. 91.—Typical panel Amphora.

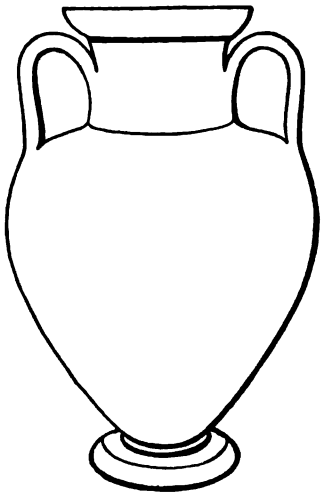


FIG. 92.—Typical shape of red-bodied Amphora.

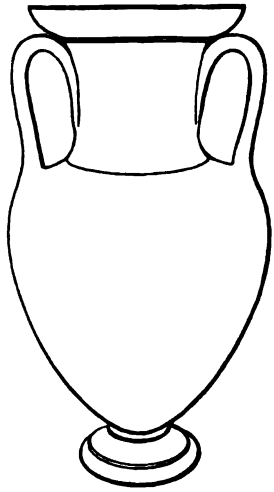


FIG. 93.—Outline of Nolan Amphora.

which seems to be contemporaneous with the early red-figured vases, nearly all can be positively attributed to one master.

This vase is one of the earlier group, as can be seen from the style of workmanship, which is the characteristic manner of the middle of the black-figured technique. Like the vases of this group, it has the center palmette pointing downward. Its height of 29.3 centimeters is also the average height of the vases of this group, the vases of the later group being on an average considerably smaller, seldom more than 23 centimeters high.

In its general scheme of design this vase, with its athletic subjects (boxing and throwing the discus), recalls a vase in the British Museum of this class, No. B188, which substitutes musical for athletic contests. There is also an amphora in the Louvre which

Digitized by Google

shows musical contests. It is to the artist of these two vases that we should probably attribute this amphora. Other vases of this shape and class that seem to be by the artist of this vase are in Athens, Leyden and Naples, besides others in the Louvre and the British Museum. Though not an important specimen, this vase is of interest for two reasons. In the first place, it is of interest because, as I have hinted, it is possible to see the same hand at work in the collections of other museums. In the second place, this shape interests the writer because he believes it to be the direct prototype of the "Nolan" amphora shape of the red-figured period; for it is almost the identical shape, as a glance at the illustrations will show. Mr. H. B. Walters, whose "History of Ancient Pottery," published in 1905, still remains the best book in English on the subject of Greek vases, says that the prototype of the "Nolan" amphoræ is to be found in the red-bodied amphora shape of the black-figured technique (Fig. 92); but there is no need of going so far afield when in this class of black-figured vases we have almost the identical shape.

As has been said before, this is only a brief résumé of a more elaborate study that the writer has been making of the vases of this shape, and which he hopes to publish elsewhere soon. He could not resist writing a brief account of this vase in the Museum as an introduction to the article to appear later.

S. B. L.

Digitized by Google

FOUR COVERED BOWLS FROM ORVIETO

MENTION has frequently been made in the pages of this JOURNAL of the fragments of Greek vases, which were found in tombs in Orvieto, and were acquired in 1897 by the Museum. It was a fortunate circumstance that these fragments never passed through the dextrous hands of restorers, but reached the Museum in just the condition in which they were taken from the earth. It was less fortunate, however, that the tombs were not carefully enough cleared by the local excavators to insure the preservation of all the smaller fragments. A careful knifing out of corners and crevices and a persistent use of the sieve would doubtless have made it possible to set up these vases in their entirety, with no parts missing; whereas, as a matter of fact, of the twenty-five or more vases which have been restored from these fragments, no one is entirely complete. Yet, in spite of the missing parts, these Attic fragments are to be regarded as one of the most valuable acquisitions to the Mediterranean section of the Museum. Many of the vases restored from them have already been published, but the treasure is still far from being exhausted. In this brief article it is proposed to treat of a series of black-figured covered bowls, which date from the latter part of the sixth century B. C., from the period when Athenian art was flourishing under the enlightened patronage of the Peisistratids.

For two reasons these bowls are worthy of attention. In the first place, the shape is rare; and in the second place, the scene painted on one of them represents a conclave of deities which presents features entirely new.

This shape of bowl is not recorded in the catalogs of either the Berlin or London collections. In the Louvre catalog (F. 149 and 150) M. Pottier has described two "goblets in the form of a chalice," which are of this type, and in Florence is a similar fragmentary bowl, which bears the signature of Nikosthenes.

This type of vase then is exceedingly rare, so that it is extraordinary that so many examples of this shape should have been recovered from the Orvieto tombs. Four specimens of these bowls, together with their lids, were capable of restoration, and there were

Digitized by Google

FIG. 94.—A covered bowl from Orvieto.

Digitized by Google

also found fragments from several other similar lids, so that the original number of bowls deposited in these tombs was probably greater. The Florence bowl (recently published in Perrot and Chipiez's Histoire de l'art, Vol. X, p. 261, Fig. 165) is called a pyxis, but the shape seems too large to have served as a toilet box, and is rather adapted to holding sweetmeats or dried fruits.

The matching of these bowls with their lids is somewhat conjectural, but since no two Greek vases are exactly alike, there are small differences in the width of purple bands, in the thickness of the black varnish, in the spacing of the decorative patterns, that indicate which pieces belonged together.

The most complete of these bowls (Fig. 94) measures, together with the lid, .216 m. in height, and .17 m. in greatest diameter. Its shape is typical. The rim is provided with a narrow ledge for holding the lid, the bowl slopes with a firm and graceful curve toward

FIG. 95.—Dancing Mænads and Satyrs from a bowl from Orvieto.

the stem, a moulded ridge separates the stem from the bowl. The lid is surmounted with a shapely knob. A slight variation from this shape is to be noted in the case of another vase, where a second moulded ridge serves to mark the lower margin of the main field of decoration.

The painted decoration of these vases is carried out in the technique that was universally employed by Attic potters in the latter part of the sixth century B. C. The figures of the painted friezes are done in black against the ground of the clay. Details are added in purple and white to give a gay effect. The undecorated portions above and below the friezes are painted solidly black, except in one case where a delicate ray pattern in relief lines takes the place of the more sombre black. The ridge below this frieze is further decorated with a band of ivy pattern. The purple and white colors have now largely disappeared. Purple was applied in bands to emphasize the horizontal divisions of the vase and to

Digitized by Google

brighten dark surfaces. But more especially it was used within the painted design for rendering details such as stripes of garments, beards of men, the eyes of women, and fillets in the hair. White paint, very thick, is used for the flesh of women, for embroidered patterns of costumes, and other details. Incised lines cut through

FIG. 96.—Cover of a bowl from Orvieto.

the decoration into the clay itself are employed to outline muscles, folds of garments and other lines which fall within the contours of the figures.

The subjects of the decoration of the bowls (Figs. 94 and 95) are those most frequently employed by artists of the black-figured style, the one a series of draped youths and maidens conversing, the other,

Digitized by Google

a dance of mænads and satyrs. The lids are ornamented with horsemen, warriors and athletes (Figs. 96 and 97). The drawing, though lively, is careless in details; hands and feet are excessively long; the crowns of the heads are abnormally small; liberties are taken with eyes and noses. These peculiarities, as well as the general style of small and over animated figures and the choice of subjects, are characteristic of the atelier of Nikosthenes, who himself a potter, employed artists of varying abilities to decorate his vases. Especially striking is the resemblance of the galloping horsemen of Fig. 96 to those depicted on a narrow frieze of an amphora signed by Nikosthenes, in the Louvre. (Wiener Vorlegeblätter, 1890–1891, Pl. III, 2, c & f.) The association of these bowls with the work of Nikosthenes is thus supported by arguments of style as well as by the fact that Nikosthenes employed this unusual shape of covered bowl.

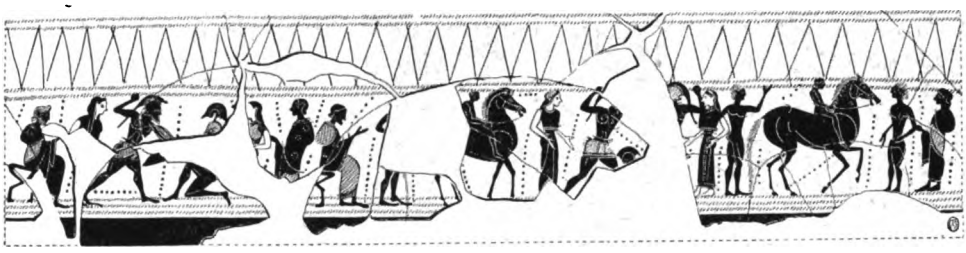


FIG. 97.—Painting on a cover of a bowl from Orvieto.

But far more interesting than these draped and dancing figures is the painted scene of Fig. 98. At a glance it is apparent that we are here in the presence of deities. The attitudes of the seated goddesses, who turn with animated gesture to the gods behind them, recall those of the seated gods who adorn the Siphnian treasury at Delphi. The scene is, therefore, of paramount interest, for it is only through vase-paintings like this that an idea can be gained of the early mural decorations and sculptured friezes of deities from which the Delphi frieze, and indeed, the pediments of the Parthenon, were eventually evolved. The majority of the figures are seated on box-like stools, only one stool with legs appearing to the left. The standing figures are the principal actors of the scene and toward them the looks and animated gestures of the others appear to be directed. The attention of the assemblage converges toward two points—the two standing figures, fourth and fifth from the left and

Digitized by Google

the running figure on the extreme right. Here apparently the artist intends to give the clue to the story he is depicting. The despatch of the runner on the right indicates a stirring event of some importance. The upraised hands of the goddesses also bespeak excitement.

In vases representing conclaves of deities, the two events which are usually depicted are the Birth of Athena and the introduction of Herakles to the circle of deities. The Birth of Athena is variously treated; sometimes Zeus is seated in the throes of childbirth, but no Athena is in sight; again she is a tiny figure in the act of springing from his head, or, larger grown, she stands on his knee; or lastly, full grown, she takes her place beside Zeus and is welcomed by the other Olympians. The last three types are not represented, obviously, on this vase, since no Athena appears. But it is possible

FIG. 98.—Scene painted on a bowl from Orvieto.

that the author intends to represent the moment before birth. In that case, the seated figure beside Ares in the center would be Zeus and the two goddesses before him, the Eilythuiae, or goddesses of childbirth. The despatch of the messenger on the right is, according to this explanation, somewhat premature. We have also to explain the absence of Hephaistos, who clove the head of Zeus open. Herakles is frequently depicted as present at Athena's birth, and as a newcomer among the gods it is perhaps natural that he should not be seated. The presence of Niké or Iris is entirely appropriate to the scene.

The other event commonly depicted in conclaves of deities, the introduction of Herakles to Olympus, is a less likely interpretation of the scene depicted here. For, although Herakles occupies a central position (fifth from the left), and stands next to Iris or Niké, he is

Digitized by Google

unaccompanied by his patron goddess Athena, who invariably presents him to Zeus and the other gods.

The scene is the more interesting because it does not conform closely to conventional types. If an explanation can be found which suits the figures exactly, it will add to our knowledge of the repertoire of early vase painters, and in the meantime the vase at least affords a new arrangement of a frieze of seated deities.

E. H. D.

Digitized by Google

SUCANEB

IN the last MUSEUM JOURNAL were printed some myths related by the Kekchi Indians of Guatemala. They are a branch of the Mayas who in ancient times lived in cities, of which the ruins excite the wonder and admiration of travelers in Central America and Yucatan today.

These ancient and very cultivated Mayas divided the year into 18 months of 20 days each, and since 5 days more were required to make the year complete they tucked these 5 days away at the end of the year and counted them in their calendar as one short month which they called Uayeb or Uyab Haab, which means the chamber of the year, because it suited their fancy to suppose that the year took its rest on these days. For reasons which we do not know these five days were popularly called U Yail kin, which means the unlucky days. Now according to very good evidence the Maya year began on a day 1 Pop and this day corresponds to July 16th of our calendar. The unlucky days therefore would be from the 11th to the 15th of July.

It would appear as if the various branches of the Mayas, or at least some of them, when they became Christian and gave up counting time by their own calendar, transferred the name unlucky from the days of Uayeb Haab to the last three days of Holy Week. It is not unlikely that this change was suggested or at least encouraged by the padres.

The Kekchi at the present day call the last three days of Holy Week Eb li rail cutan, which means the days of misfortune, the unlucky days.

To the Kekchi every mountain is either male or female and Sucaneb is a female mountain in their country. Many leagues away from her stands the mountain called San Gil, her husband. The two are in constant communication with each other. Apparently the relations between "Old Mistress Sucaneb" and San Gil are not altogether happy, for the Kekchi know that she sometimes feels greatly provoked by her husband's conduct and threatens that some day she will pour out fire and smoke over the whole land in an excess of anger.

Digitized by Google

FIG. 99.—A Guatemala Indian girl in her native costume.

Digitized by Google

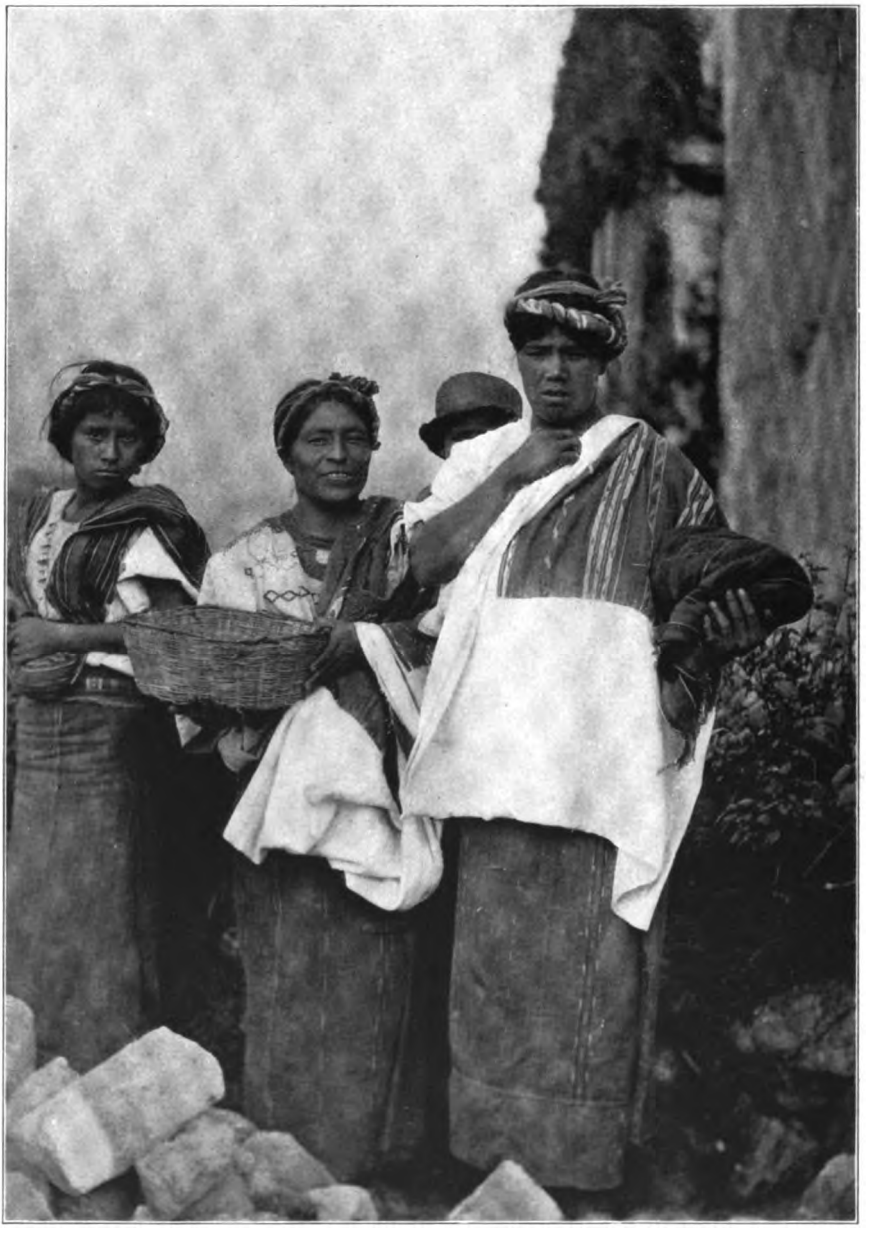


FIG. 100.—Indian women of Guatemala.

Digitized by Google

At the feet of Sucaneb lies a beautiful lake, the surface of which is strangely smooth and placid. If you have courage enough to go on the last of Eb li rail cutan, the sad days, and sit by this lake you will witness a most extraordinary thing. A great serpent of glittering gold with long golden mane rises to the surface and after disporting himself for a time coils himself up on the water and raising his head high in the air emits a shrill whistle. In answer to that call comes a wonderfully beautiful maiden with flowing hair, eyes like stars and the face of an angel. She sings in such an enchanting voice that unless you are an unusual person you throw yourself into her outstretched arms. The maiden gives you one look of great pity and promptly delivers you up to the golden serpent.

Deep down in the lake under the mountain is a cave. In that cave is a wonderful treasure guarded by a giant, to whose service the golden serpent and the lovely maiden are committed. When these two have performed their part together in the way just described, the great serpent dives with you until he reaches this cave, where he delivers you up to the giant who guards the treasure, from whom there is no escape.

If you should prove to have enough self-control to resist the beauty of the maiden or remain impassive to her wonderful singing, you may go your way and return home, but there is no special reward in store for you. On the other hand, you will have seen a very wonderful thing.

What is the secret treasure that lies in the cave guarded forever by the giant? No one knows for certain. Some say that it consists of priceless gems. Others say that it is a charm that has power to cure all human ills. Still others say that this treasure is Human Happiness.

Digitized by Google

NOTES

Dr. Stephen B. Luce, Jr., has been appointed Assistant Curator in the Græco-Roman Section of the Museum. Dr. Luce returned in July from Athens, where he had been at work under the auspices of the American School at its excavations at Corinth.

Dr. William C. Farabee, Curator of the American Section, successfully completed a trip to the head villages of the Mundurucu Indians which occupy a plain between the Tapajos and the Xingu Rivers. Returning to Para from this trip, he devoted several months to excavations on the Island of Marajo.

Mr. C. W. Bishop, Assistant Curator in the Section of General Ethnology, who has been in Japan and China since January, 1915, in the interest of the Museum, has completed his preparations for a piece of exploration in the province of Sze-chuan.

Mr. H. U. Hall, who has been connected with the Section of General Ethnology since 1914 and who was a member of the Siberian Expedition, has returned safely to London with the collections. The difficulties and delays caused by the war protracted the work of the expedition which, however, was successful in bringing out all the collections that were obtained. Mr. Hall will bring the collections to the Museum early in 1916.

Mr. Clarence S. Fisher, Curator of the Egyptian Section and in charge of the Eckley B. Coxe Jr. Expedition to Egypt, has secured a concession to excavate the site of Dendereh. As Dendereh is a dry site, it is Mr. Fisher's intention to conduct excavations there during the winter months when Memphis, where the other concession of the Museum was obtained, is under water.

Mr. Louis Shotridge, who for some years has been connected with the American Section of the Museum, is spending the winter in Alaska among his own people, the Chilkats, and their neighbors. Mr. Shotridge is making a record of the ceremonial songs and dances of the tribes of Southern Alaska.

Digitized by Google

The following gifts have been received.

A Mexican clay idol from Oaxaca from Dr. William Pepper.

Birchbark ornaments of the American Indians from Miss Winnie H. Phillips.

An embroidered coat, a pair of Indian moccasins and a stone axe from Miss Fannie Wayne Clark.

A piece of Peruvian textile from Dr. L. S. Rowe.

A tile from Nanking, China, from Mr. Lloyd Meller Smith.

A Chinese compass from Dr. Mary W. Griscom.

A Japanese raincoat and hat from Mrs. Whillden Foster.

A catalogue of Some Works of Art Belonging to Edward Tuck presented by Mr. Edward Tuck.

Preparations are under way for the installation of an exhibition of Oriental art in the Charles Custis Harrison Hall. In anticipation of this installation the Museum has, since 1913, from time to time, been making purchases of Chinese porcelains, bronzes, pottery and sculpture, jades and paintings. In addition to the very extensive collections assembled in this way, arrangements have been made to receive on loan and include in the exhibition, a number of important objects and collections. Among these is an extensive series of the Morgan Collection of Chinese Porcelains recently in the Metropolitan Museum, which will be placed here through the generous co-operation of the present owners, Duveen Brothers.

The following programs for Wednesday and Saturday lecture courses at the Museum have been issued.

SATURDAY COURSE.

December 4. James Barnes, The Wild Life of Africa. A remarkable expedition into the heart of Africa, led by the distinguished journalist, author and traveler, James Barnes, marks an epoch in modern exploration. The motion pictures brought out by this expedition show the wild tribes and the animals of the African forest at home and give a most intimate view of the jungle folk.

December 11. C. William Beebe, Travels in Tibet and other Parts of the Far East. The personal impressions of a naturalist among primitive peoples of the Far East. Illustrated by the stereopticon.

Digitized by Google

December 18. Roy Chapman Andrews, The Water Mammals of the Far North. Mr. Andrews made an expedition under the auspices of the United States Government on a whaling ship into Bering Sea and the Arctic Ocean for the purpose of studying the habits of the whale, the walrus and the seal. The motion pictures tell the story of the home life of these inhabitants of the northern seas and of the Eskimo who live by hunting them.

January 8. Carl E. Akeley, Glimpses of African Wild Life. Mr. Akeley's expedition which went out to study animal life obtained remarkable results with regard to the human inhabitants as well as the wild beasts. The motion pictures present vivid glimpses of life in the jungle as seen by the naturalist and ethnologist.

January 15. Roy Chapman Andrews, Japan. During his varied experiences as a scientific investigator, Mr. Andrews spent a year and a half in Japan, where he visited every portion of the empire. Beautiful motion pictures accompany his personal narrative.

January 22. James Chapin, A Naturalist in Central Africa. Though not an ethnologist, Mr. Chapin lived for six years in close communication with the natives of Central Africa during his zoological investigations for the American Museum of Natural History. Very few men have enjoyed so good an opportunity of becoming familiar with the many phases of native African life as this well-known young naturalist. Illustrated by the stereopticon.

January 29. Charles W. Furlong, Brazil, the Land of the Southern Cross. Mr. Furlong is an artist as well as a traveler and explorer with a gift for keeping his audience in close and sympathetic touch with the people and scenes which he describes. Illustrated by the stereopticon.

February 5. George A. Dorsey, An Anthropologist in China. Dr. Dorsey, until recently head Curator of Anthropology in the Field Museum of Natural History, made a journey through China and India with the object of obtaining motion pictures of various aspects of the life of the inhabitants. His wide experience as a traveler and student of primitive peoples and of human culture gave him exceptional qualifications for such an undertaking. Dr. Dorsey's reputation as a lecturer and as an authority on ethnology is well known.

Digitized by Google

February 12. George A. Dorsey, An Anthropologist in India. After completing his journey in China, Dr. Dorsey traveled through India with the same object in view. The remarkable series of motion pictures and characteristic descriptions of native life which he obtained in India are as interesting as those which he obtained in China.

February 19. Will Hutchins, The Greek Classic Theatre. Mr. Hutchins brings to the lecture platform the experience of a stage manager, playwright and actor. In this lecture, as a student of the history of the stage, he traces with clearness and enthusiasm the origin of the Greek theatre and its influence on the modern stage. Illustrated by the stereopticon.

February 26. George Byron Gordon, The University Museum: Its Uses and Opportunities. Illustrated by the stereopticon.

March 4. John Getz, The J. Pierpont Morgan Collection of Chinese Porcelains. In this lecture a lifelong student of Chinese porcelains, possessing an intimate acquaintance with the great Morgan collection now on deposit in the Museum, will describe some of the most noteworthy features of this collection with special reference to the history of Chinese porcelain as illustrated in the Morgan collection. Illustrated by the stereopticon and by examples.

March 11. Wm. Curtis Farabee, The Amazon Expedition of the University Museum. The newspapers of America and Europe have given some intimation of Dr. Farabee's explorations in the great valley of the Amazon and its tributaries during the last three years and his discovery of new tribes of men. The real experiences of this fearless explorer, however, have never yet been told. The work of the Amazon expedition stands as one of the most remarkable and valuable pieces of modern exploration. Illustrated by the stereopticon.

March 18. Fay Cooper Cole, An Ethnologist in Japan. Dr. Cole has for years been a close student of conditions in the Orient. He has made four visits to Japan to study the economic and social forces which have enabled the Japanese to realize one of the most remarkable civilizations that the world has seen. Illustrated by motion pictures.

March 25. Fay Cooper Cole, The Wild Tribes of the Philippines. Dr. Cole spent five years in the Philippine Islands under the auspices of the Field Museum of Natural History for

Digitized by Google

the express purpose of studying the wild tribes in their native environment. During that time he visited many peoples and met with many unusual experiences. Illustrated by motion pictures.

TEACHERS' COURSE.

December 15. Dr. Stephen B. Luce, Jr., The American School at Athens. Dr. Luce, Assistant Curator of the Mediterranean Section of the University Museum, has recently returned from Athens where he had been engaged during the last year in Archæological excavations on behalf of the American School. In this lecture Dr. Luce will give an account of the recent discoveries made by the American School at Corinth and he will also tell how these investigations in Greece are being affected by present political conditions. Illustrated by the stereopticon.

January 5. Edgar Thomson Shields, of Yarchow, West China, In Unknown China. The varied experience of a missionary during six years' travel and residence in the far interior of China. Illustrated by colored lantern slides.

January 12. Theodoor de Booy, of the Heye Museum, New York, Margarita Island. Travel and exploration in a little-known part of South America. Illustrated by stereopticon.

January 19. Herbert J. Spinden, of the American Museum of Natural History, Ruined Cities in Peten, Guatemala. Personal explorations among the scenes of an ancient and extinct civilization in Central America. Illustrated by the stereopticon.

January 26. Alanson Skinner, By Canoe to Hudson Bay. Dr. Skinner has made many expeditions in Canada in quest of Indian lore. In this lecture he relates his adventures among the Indians of the northern forests. Illustrated by the stereopticon.

February 2. Charles Upson Clark, Travels in Spain. Prof. Clark's lectures on Spain, ancient and modern, have become well known throughout the country. No lecturer of the present day is able to present his subject in a clearer and more attractive way than Prof. Clark. In this lecture Prof. Clark takes one through Catalonia, Aragon, Old Castile and Leon, Madrid, Cordova and Granada with the Alhambra. In

Digitized by Google

Andalusia we are introduced to the life of the Roman and the Moor and in modern Madrid we are introduced to the bull fight. Illustrated by the stereopticon.

February 9. Frederick Monsen, The Indians of the Painted Desert. Mr. Monsen's wonderful colored lantern slides of the Indians that inhabit the great southwestern portion of the United States have never been surpassed for picturesque charm.

February 16. Stephen B. Luce, Jr., The Ancient Greek Potter and His Art. The Greek potter achieved greater refinement and perfection in the shapes which he moulded from clay than any who came before or after. The painter who collaborated with him used in a wonderful way the surfaces of his vases for painting his interpretations of Greek life and ideals. These vase paintings form the best record of Greek life and manners that has come down to us. Illustrated by the stereopticon.

February 23. Walton Brooks McDaniel, The Life of a Roman Woman. An entertaining and instructive sketch of the position of woman in the domestic, social and civic life of ancient Rome, with many illustrations taken from Roman sculpture and painting.

March 1. Mrs. Joseph M. Dohan, The Earliest Civilization of Greece. Mrs. Dohan (Dr. Edith H. Hall) is one of the ablest scholars in the field of prehistoric Greece. By excavations which she conducted for the University Museum during several years in Crete she has made substantial contributions to our knowledge of Greek civilization. Illustrated by the stereopticon.

March 8. John Getz, Some of the Gems in the Morgan Collection of Chinese Porcelains. In this lecture, Mr. Getz, the well-known authority on Chinese porcelains, will explain the qualities of form and color that have made famous some of the vases in the Morgan collection now deposited in the Museum. Illustrated by the stereopticon and by examples.

March 15. Alfred M. Collins, Across South America. Narrative of the Collins-Day South American Expedition. The members of this expedition traveled from Mollendo on the coast of Peru to Para at the mouth of the Amazon, During this journey they collected valuable ethnological material which they generously presented to the Museum. They also made photographs to show the country and the Indian inhabitants. Illustrated by the stereopticon.

Digitized by Google

March 22. Albert T. Clay, Recent Revelations from Ancient Babylonia. A great deal has been said recently in the public press about discoveries of ancient tablets in the Sumerian language throwing light on the oldest traditions of Babylonia. Dr. Clay, a close student of Babylonian history, will discuss in this lecture the bearing of these discoveries on history and theology. Illustrated by the stereopticon.

Since the Saturday afternoon lecture program was printed and distributed, letters have been received from Dr. Farabee which make it clear that he will not be able to return to this country in March of this year according to original calculations. In order to complete his work in bringing the collections he will remain in the field several months longer. For this reason the lecture announced for Dr. Farabee on March 11th will be omitted and another lecture will be substituted and duly announced.

Digitized by Google

Publications of the University Museum

Transactions of the Museum, Volumes I and II, $2.00 each.

Journal of the Museum, issued quarterly, single copies, 25 cents.

Gournia, by Harriet Boyd Hawes, 1908, $25.

Pachacamac, Report of the William Pepper Peruvian Expedition of 1895–97, by Max Uhle, $10.00.

The Excavations in Assyria and Babylonia (with 120 illustrations and 2 maps), by H. V. Hilprecht, 1904, $2.50.

Early Babylonian Personal Names of the Hammurabi Dynasty, by Hermann Ranke, 1905, $2.00.

A New Boundary Stone of Nebuchadrezzar I, by William J. Hinke, 1907, $3.50.

Babylonian Section

Series A Cuneiform Texts

Vol. III: Sumerian Administrative Documents from the Second Dynasty of Ur.
Part 1, by David W. Myhrman, 1909, $6.00.

Vol. VI: Babylonian Legal and Business Documents from the Time of the First Dynasty of Babylon.
Part 1, chiefly from Sippar, by Hermann Ranke, 1906, $6.00.
Part 2, chiefly from Nippur, by Arno Poebel, 1909, $6.00.

Vol. VIII: Legal and Commercial Transactions, dated in the Assyrian, Neo-Babylonian and Persian Periods.
Part 1, chiefly from Nippur, by A. T. Clay, 1908, $6.00.

Vol. IX: Business Documents of Murashu Sons of Nippur, dated in the reign of Artaxerxes I, by H. V. Hilprecht and A. T. Clay, 1898, $6.00.

Vol. X: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1904, $6.00.

Vol. XIV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with complete dates, by A. T. Clay, 1906, $6.00.

Vol. XV: Documents from the Temple Archives of Nippur, dated in the reigns of Cassite Rulers, with incomplete dates, by A. T. Clay, 1906, $6.00.

Vol. XVII: Letters to Cassite Kings from the Temple Archives of Nippur.
Part 1, by Hugo Radau, 1908, $6.00.

Vol. XX: Mathematical, Metrological and Chronological Texts from the Temple Library of Nippur.
Part 1, by H. V. Hilprecht, 1906, $5.00.

Vol. XXIX: Sumerian Hymns and Prayers to God Ninib.
Part 1, Hugo Radau, 1911, $3.00.

New Series

Vol. I, No. 1: Babylonian Hymns and Prayers, by David W. Myhrman, 1911, $3.00.
No. 2: Miscellaneous Religious Texts, by George A. Barton. In Press.

Vol. II, No. 1: Business Documents of Murashu Sons of Nippur, dated in the reign of Darius II, by A. T. Clay, 1912, $4.00.
No. 2: Documents from the Tempie Archives of Nippur, dated in the reigns of Cassite Rulers, by A. T. Clay, 1912, $3.00.

Vol. III: Aramaic Incantation Texts from Nippur, by James A. Montgomery, 1913, $5.00.

Vol. IV, No. 1: Historical Texts, by Arno Poebel, 1914, $5.00.

Vol. V: Historical and Grammatical Texts (Plates), by Arno Poebel, 1914, $10.00.

Digitized by Google

Vol. VI, No. 1: Grammatical Texts, by Arno Poebel, 1914, $2.00.

Vol. VII: Babylonian Letters of the Hammurapi Period, by Arthur Ungnad, 1915, $5.00.

Vol. VIII, No. 1: Legal and Administrative Documents Chiefly from the Dynasties of Isin and Larsa, by Edward Chiera, 1914, $5.00.

No. 2: Practice Names from the Temple School of Nippur, by Edward Chiera. In Preparation.

Vol. IX, No. 1: Sumerian Business and Administrative Documents from the earliest times to the Dynasty of Agade, by George A. Barton, 1915, $5.00.

Vol. X, No. 1: Sumerian Epic of Paradise, the Flood and the Fall of Man, by Stephen Langdon, 1915, $5.00.

Egyptian Section

Eckley B. Coxe Junior Expedition to Nubia

Vol. I: Areika, by D. Randall-MacIver and C. Leonard Woolley, 1909, $5.00.

Vol. II: Churches in Lower Nubia, by G. S. Mileham, 1910, $5.00.

Vols. III and IV: Karanog, The Romano-Nubian Cemetery, by C. Leonard Woolley and D. Randall-MacIver, 1910, $20.00.

Vol. V: Karanog, The Town, by C. Leonard Woolley, 1911, $5.00.

Vol. VI: The Meroitic Inscription of Shablul and Karanog, by F. Ll. Griffith, 1911, $10.00.

Vols. VII and VIII: Buhen, by D. Randall-MacIver and C. L. Woolley, 1911, $20.00.

Anthropological Publications

Vol. I, No. 1: Ethnology of the Yuchi Indians, by Frank G. Speck, 1909, $2.50.

No. 2: Ceremonial Songs of the Creek and Yuchi Indians, by Frank G. Speck, 1911, $2.50.

Vol. II, No. 1: Takelma Texts, by Edward Sapir, 1909, $2.50.

No. 2: Chasta Costa Phonology and Morphology, by Edward Sapir, 1914, $1.50.

Vol. III, No. 1: Excavations on the Island of Pseira, Crete, by Richard B. Seager, 1910, $5.00.

No. 2: Excavations in Eastern Crete, Sphoungaras, by Edith H. Hall, 1912, $2.00.

No. 3: Excavations in Eastern Crete, Vrokastro, by Edith H. Hall, 1913, $5.00.

Vol. IV, No. 1: The Tahltan Indians, by G. T. Emmons, 1911, $5.00.

No. 2: Sacred Bundles of the Sac and Fox Indians, by M. R. Harrington, 1914, $5.00.

Vol. V: The Book of Chilam Balam of Chumayel, with introduction by G. B. Gordon, 1912, $10.00.

Vol. VI, No. 1: Human Skulls from Gazelle Peninsula, by George Grant MacCurdy, 1914, $1.50.

No. 2: The Dance Festivals of the Alaskan Eskimo, by E. W. Hawkes, 1914, $2.00

No. 3: A Pre-Lenape Site in New Jersey, by E. W. Hawkes and Ralph Linton, 1916, $2.00.

The publications of the University Museum may be procured from the following agencies: The University Museum, Philadelphia; Bernard Quaritch, London; Karl W. Hiersemann, Leipzig; Paul Geuthner, Paris.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google